

NOVEMBER 15, 1952

MOTION PICTURE HERALD

Winter Features to Come
Complete with Campaigns
For Solid Exploitation

Allied Leaders Call for
Trade Practice Showdown

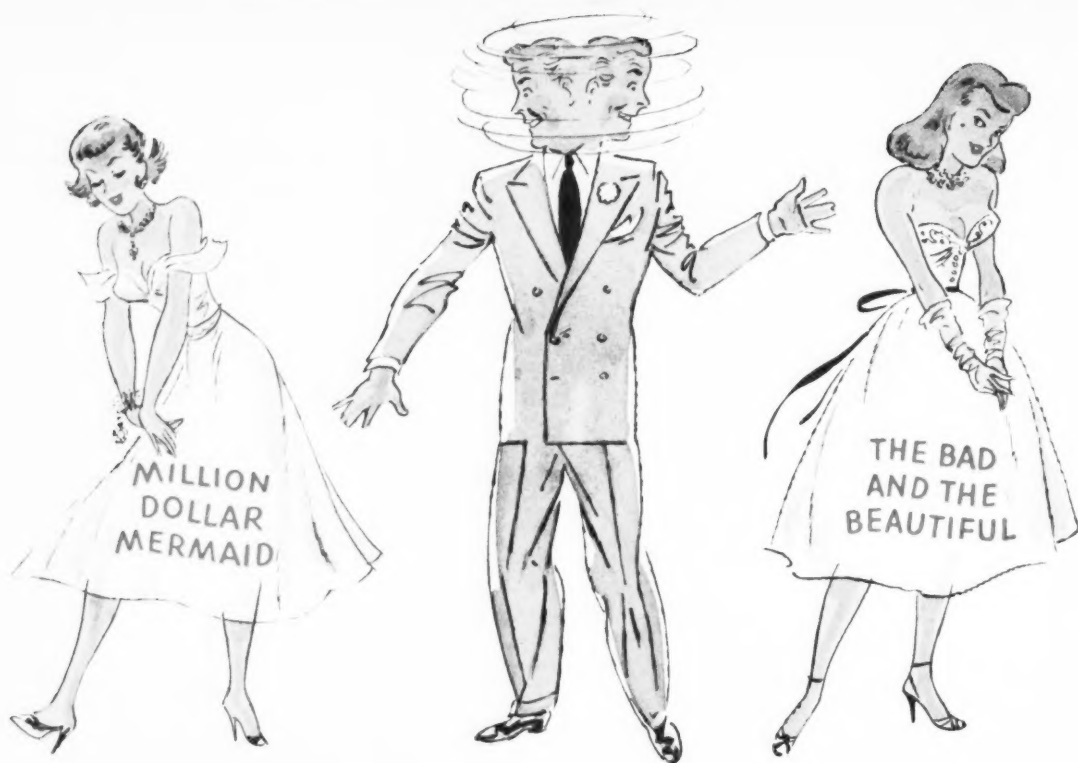
REVIEWS (In Product Digest): APRIL IN PARIS, BREAKING THROUGH THE SOUND BARRIER, THE THIEF OF VENICE, FACE TO FACE, MY PAL GUS, OUTPOST IN MALAYA, SOUTH PACIFIC TRAIL, KANSAS CITY CONFIDENTIAL, ANGEL STREET, THE CUPBOARD WAS BARE

Better Theatres
for NOVEMBER

BUYERS' MARKET DIRECTORIES
MODERNIZING FOR A NEW ERA
25th Anniversary Salute

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In Two Sections, Section One



THE FABLE OF THE FICKLE FELLOW—

Once upon a time there was a guy, even as you and I, who went overboard for a chick called "MILLION DOLLAR MERMAID."



"This TECHNICOLOR TOOTSIE is not only an EYEFUL, but I like MONEY and this babe is LOADED!"



(Things you ought to know about her→)

M-G-M presents "MILLION DOLLAR MERMAID" starring Esther Williams Victor Mature • with Donna David Brian • with Donna Corcoran • Color by Technicolor Screen Play by Everett Freeman Directed by Mervyn LeRoy • Produced by Arthur Hornblow, Jr.



"When she puts on this show that tells how a BATHING BEAUTY is born, my heart goes DOUGH, REI, MI. I love this Mermaid!"



THEN ONE DAY IT HAPPENED! He met a shapely number called "THE BAD AND THE BEAUTIFUL." This kid had fire and passion. When he heard the STORY OF HER LIFE he swore *this* was the ONLY GIRL!

"I'm FICKLE, that's for sure! 'THE BAD AND THE BEAUTIFUL' that's for me. I'm feverish, I've got goose pimples, I'm CRAZY FOR HER!"



(This is the snapshot he carried in his wallet.)



"THE BAD AND THE BEAUTIFUL" had him in a whirl — and you couldn't blame him!

(The facts about her)

M-G-M presents Lana Turner Kirk Douglas • Walter Pidgeon Dick Powell in "THE BAD AND THE BEAUTIFUL" co-starring Barry Sullivan Gloria Grahame • Gilbert Roland with Leo G. Carroll • Vanessa Brown • Screen Play by Charles Schnee • Based on a story by George Bradshaw • Directed by Vincente Minnelli • Produced by John Houseman

WHAT DID HE DO? How does the Fable of the Fickle Fellow end?

THERE IS NO ENDING BECAUSE THERE'S NO END TO THE FLOW OF M-G-M HITS!

MORAL: With so many fine M-G-M flickers, you're bound to be fickle.

Holiday traffic!

THANKSGIVING
THEY'LL BE HEADED FOR...

CHRISTMAS
THEY'LL BE HEADED FOR...

NEW YEARS
THEY'LL BE HEADED FOR...

TRADE SHOW NOV. 19 "ABBOTT and COSTELLO MEET CAPTAIN KIDD"

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1175 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. 5c. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S. France Screening Room
3143 Olive St. • 1 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

FROM WARNER BROS.

ALAN
LADD

VIRGINIA
MAYO

THE IRON MISTRESS

COLOR BY
TECHNICOLOR

with JOSEPH CALLEIA

Screen Play by JAMES R. WEBB • From the Novel by Paul I. Wellman • Music by Max Steiner • Produced by HENRY BLANKE • GORDON DOUGLAS

FROM WARNER BROS.

Abbott and Costello Meet Captain Kidd

IN SUPERCINECOLOR

CO-STARRING

CHARLES

Laughton

with

HILLARY BROOKE • BILL SHIRLEY • LIEF ERICKSON and Introducing FRAN WARREN

Written by HOWARD DIMSDALE and JOHN GRANT • Songs by Bob Russell and Lester Lee

Produced by ALEX GOTTLIEB • Directed by CHARLES LAMONT • A WOODLEY Production

Distributed by WARNER BROS.

FROM WARNER BROS.

DORIS
DAY

RAY
BOLGER

April in Paris

COLOR BY
TECHNICOLOR

WITH
CLAUDE DAUPHIN

and EVE MILLER • GEORGE GIVOT • PAUL HARVEY

Written by JACK ROSE and MELVILLE SHAVELSON

Musical Numbers Staged and Directed by LeRoy Prinz

Song "APRIL IN PARIS" Lyrics by E. Y. Harburg, Music by Vernon Duke •

Original Songs - Lyrics by Sammy Cahn, Music by Vernon Duke • Musical Direction

by Ray Heindorf • Produced by WILLIAM JACOBS • Directed by DAVID BUTLER



'THE STEEL TRAP' N T

**OPENS TO SMASH BUSINESS in BOSTON,
PITTSBURGH, ROCHESTER, ALLENTOWN!**

*It's
BOXOFFICE
DYNAMITE!
Read these
Great
Reviews!*



"One for the money!"—*Film Daily*

"Solid boxoffice attraction!"—*Motion Picture Daily*

"Suspense-laden! Exploitation material and marquee value a-plenty!"—*Boxoffice*

"The suspense is breathtaking!"—*Motion Picture Herald*

"Gripping suspense mounting to the breaking point!"
—*Daily Variety*

"Tense, fast-moving!"—*Hollywood Reporter*

"Terrific, nerve-wracking tension!"—*Showmen's Trade Review*

JOSEPH COTTEN and TERESA WRIGHT in **THE STEEL TRAP** with Jonathan Hale • Walter Sande • Music written and directed by DIMITRI TIOMKIN • Written and directed by ANDREW STONE • A BERT E. FRIEDLOB Production • Released by 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 189, No. 7

November 15, 1952



Eisenhower Administration

WHILE a certain amount of cautious optimism is justified about the probable handling of the motion picture industry and its problems by the administration of President Dwight D. Eisenhower starting in January, there are no grounds for extravagant wishful thinking. Some within the industry who supported the General's election campaign seem to feel that his direction of the Federal Government will free the industry from many of the "Washington problems" that have plagued it for years. This favorable turn of events may happen but the outcome is not certain.

President Eisenhower will bring to Washington only men for the top positions. By and large the tens of thousands of individuals who entered Government service in Washington during the Democratic Administrations hold civil service status and none may be removed except for grave cause. So far as the entire Federal judiciary, including the Supreme Court, is concerned, all present occupants (almost all appointees of President Roosevelt and President Truman) have life tenure.

It is also to be realized that for some time the principal concerns of the new Administration will be on what might be called the major issues of war and peace—including Korea, defense spending, reorganization of the State Department and help of all kinds to our Allies. On the domestic front undoubtedly a major interest will be efficient government spending and equitable taxation and all matters concerned with maintaining the dollar's purchasing power.

UNTIL positive steps are taken to reverse the trend of the last twenty years as it has affected the film industry, it must be assumed that the tide will continue in the direction it has been running. Some of the chaotic conditions in the business have resulted from applications of court decrees which will endure until reversed or superseded by other decisions. The Sherman anti-trust law, while given a particular twist by the Democratic administrations, dates back to 1890 when it was passed during the administration of Benjamin Harrison, who was a Republican. It is not likely to be forgotten.

One of the most important matters facing the industry during 1953 will be the Government's films-for-television 16mm anti-trust suit. The mere fact that a new Attorney General will be sitting in Washington does not necessarily mean that the Government will drop the case. The industry should be prepared to fight the matter on every front. It must be remembered that the present Attorney General, James P. McGranery, has expressed the opinion that the industry should look to Congress for relief in this connection.

The industry may be expected to fare just as well with

GEORGE SCHUTZ SALUTE

IN THE *Better Theatres* section published with this issue of *MOTION PICTURE HERALD* appears a salute to George Schutz on his twenty-fifth anniversary as the section's editor. The salute was organized by his friends in the theatre equipment manufacturing and supply industries. In the words of the citation of the sponsoring committee signed by Mr. Oscar Neu, chairman, recognition on this occasion is given George Schutz for "his consistent editorial leadership in pioneering in the interests of better standards of theatre design, better equipment and better theatre maintenance" and also for "his many contributions to the advancement of the physical theatre, his earnest and expert counsel and his continuous assistance in the mutual interests of equipment manufacturers and theatre operators."

George Schutz's associates on the *HERALD* join leaders in the theatre equipment and supply business, and exhibitors throughout the country, in celebrating this occasion.

the Eisenhower Administration as it makes clear its case to the responsible officials and the members of the Congress. For this COMPO will be as much needed as it has been needed in the past. When the industry addresses the Government with a unified voice it obviously is more likely to get a favorable hearing.

Tax Fight Goes on

ELECTION DAY marked the end of phase one of the campaign for the elimination of the twenty per cent Federal admission tax and the opening of the second phase. Naturally before the election exhibitors had to direct their attention to every candidate for the House of Representatives and the Senate. Now the spotlight may be directed in each area on the victors. While in the heat and enthusiasm of the campaign some may have promised almost anything, it will be necessary to follow through to make certain that every Congressman understands the industry's position, is sympathetic to elimination of the tax and will actually work and vote for the desired end. For this to be brought about a continuing campaign of education is necessary. As the COMPO tax committee chairmen, Col. H. A. Cole and Mr. Pat McGee, emphasize, the most effective argument is a presentation by exhibitors of facts and figures. This should be done before Congress convenes in January. By then Congressmen will have left their home districts for Washington and will have less time to hear the exhibitor's story.

Letters to the Herald

Cooperation Needed

TO THE EDITOR:

The present low ebb in business is one of the justifiable reasons for the urgent fight that Allied is putting up against the present distributor policy of putting everything with a potential of good business in such a high percentage bracket that it is either impossible to break even or you are forced to raise prices. If you raise prices on choice product, the public is going to have a pretty sour taste about it and can well leave average run-of-the-mill product untended—and they are already doing that.

Small exhibitors must have relief from this one-sided, unfair over-pricing of product from distribution. We must have a chance to make up a little slack from the losses we take on average midweek pictures that don't draw their own breath, but which we must buy both to have product and to support the distributor who must sell everything he makes.

I know I—and am sure most exhibitors—buy lots of pictures that we do not want in order not to just skim the cream off any given company. I know they must sell more than just their top pictures. Now that they are withholding top product in an impossible demand it is almost justification for the action suggested by Col. Cole three weeks ago that Allied roll up its sleeves and start slugging. If cooperation and arbitration are going to work they must work where the bread and butter is—in terms of money—not just in public relations and propaganda.

Exhibitors are as mad as I've seen them. I've loved this business for 20 years, but I'm getting sour as hell lately. It looks like that in one way or another the big fish is going to eat the little one until he has eaten has harder fare. Of course, there is always a market in TV.—**CHARLIE JONES, DAWN THEATRE, Elma, Iowa.**

Wasted Stars

TO THE EDITOR:

It drives one crazy to see these empty films with no plot but rich in nonsense, and what is worse to see the outstanding talent of some of the new stars wasted in such pictures. Believe me one sometimes feels sorry for the raw stock used.

They are continuously complaining about poor business. Do they expect people to keep going to movies out of pity for them, or for the sake of keeping up the motion picture industry? If anybody ever thinks of going to a movie it is just for the sake of

"SHOWS ME HOW TO DATE FILMS..."

To the Editor:

Thank you for allowing me to contribute to your magazine. That means so very much to my kind—the small town exhibitor. Playdates are my most valuable possession. Often the Independent Film Buyers Report shows me how to date pictures I have under contract and am in a quandary about, wondering whether to offer "A" or "B" playing time. That decision means the difference between survival or losing money.—
HUGH G. MARTIN, MCM Theatres, Columbus, Ga.

having some entertainment. When they will realize that, and only then, they will see that, television or no television, movies will always remain up on top.—**ANTHONY THEMISTOCLES, Cairo, Egypt.**

Nobody's Laughing

TO THE EDITOR:

I have been wanting to write to the HERALD voicing some of my opinions. I have been putting it off because I thought you might laugh at a boy my age (16) telling you gentlemen what I think should be done to keep the motion picture theatre ranking as the greatest form of entertainment in America today. So get ready for a big laugh, because here is what I have to say.

Most of us realize by now that the television industry is giving the motion picture industry a great deal of competition. But it is not going to drive the theatres out of business, that is, if every person connected with the industry (especially the exhibitors) comes out of hiding and gets on the band wagon. Hollywood has helped keep up the fight against TV by turning out top grade pictures, and has done more than its share to help out the exhibitor, as far as I know.

However, turning out good pictures is only part of the job. The most important factor in the fight against TV is selling these pictures to the public, and there is where showmanship comes in. As far as I can tell, there are many theatre owners and managers who either don't know the meaning of the word, or just don't care enough about the future of the industry to do anything about it. The meaning of showmanship, as I see it, is putting your product on parade in the best possible way in which to attract the attention of the public.

I don't mean that a manager should make a big production out of every picture that comes along, but there are a great many that deserve big promotion. It is

through this advertising that a once-regular patron who has been away watching television might return to the theatre and discover for himself the big difference between television and the motion picture theatre.

A person has got to love this business to be in it; to say you love it means you believe in it; and to believe in it means putting your whole heart and soul into your work—the work of bringing to the people of America entertainment in its greatest form and of keeping the motion picture theatre at the top of the entertainment list, a place where it belongs and a place, pray God, it will stay.—**ALBERT ZARZANA, Houston, Texas.**

Stars' Contacts

TO THE EDITOR:

I sincerely believe that the stars should get out and meet the public, and not just in conjunction with a picture. During the last Movietime USA tours the stars that came into this town did not, to my knowledge, come near any theatre. After all, the fans pay their salaries, and I believe are entitled to a "look see." On the local level they can go to a radio or TV station and see their favorites, and perhaps by a mere handshake that star has a fan that will purchase the product he sells. I feel that if John Q. Public could shake a couple of stars' hands he would also have that person as a steady movie fan.—**WILLIAM KNOWLES, Loring Theatre, Minneapolis, Minn.**

New Stars

TO THE EDITOR:

It seems as if the new stars are not sincere in their roles—or possibly some are miscast. But, as long as new stars are created like Marilyn Monroe, things will be poppin'—**FRED H. MAYER, Statewide Drive-In Theatres, Inc., San Antonio, Tex.**

MOTION PICTURE HERALD

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ON THE HORIZON

► Representative Harold H. Velde, Republican of Illinois, who will be chairman of the House Un-American Activities Committee in the new Congress, said Tuesday he hoped to "minimize" any further investigations of Hollywood. He said the industry had done fairly well in purging itself and that the previous investigations had taken too much of the Committee's time which might have been better spent elsewhere.

► Operation of whatever final arbitration plan is adopted by the industry may still fall to the American Arbitration Association which administered industry arbitration under the first Consent Decree. Proponents of AAA operation point out that the operation could be considerably more economical than it was during the first court-ordered administration. The terms of the original plan required an expensive appeal board and separate regional offices in each exchange city.

► They come big in Texas and they may get bigger. A group of 22 drive-in circuit owners, operating more than 150 theatres in the southwest, after several meetings aimed at consolidation, has designated E.

L. Pack, president and general manager of Lone Star Drive-Ins, Inc., their temporary head. Mr. Pack has asked Paul Short to buy, book and manage the circuit. Typically Texan, the announcement of the story says the consolidation, if it goes through, would be the largest drive-in circuit in the world. And it would be.

► That exhibitor in Okanogan, Oregon, who last month stopped charging a fixed admission price and asked his patrons to contribute whatever they thought the evening was worth—no tax—started something. Wednesday Lee J. Hofheimer and Albert L. Sugarman, owners of the Little theatre in Columbus, O., made the United Press wire and the front pages of New York newspapers by announcing that they would no longer charge admission but ask for tax-free "contributions." Their announcement, carried on the wire service, said the no-admission policy was an alternative to paying "the unfair and discriminatory" Federal amusement tax.

► Federal Communications Commission hearing examiner Leo Resnick is expected to hand down late this week or early next week his long-awaited decision on the United Paramount-American Broadcasting merger and on the anti-trust status of all Paramount companies applying for television licenses. His decision will undoubtedly be appealed to the full Commission.

WANTED: TAX INFORMATION

COMPO's national tax repeal campaign committee this week issued an urgent appeal to exhibitors to send in information about the effect of the 20 per cent ticket tax on individual theatre operations. Points that should be covered:

1. Profits and loss statements covering the last five years if they tend to prove that the tax has made the theatre operate at a loss.
2. The number of times the tax exceeds whatever profits the theatre may have made.
3. Schedules of equipment replacements and improvements which should be made if the house is to remain in operation.
4. Statements from realtors and other businessmen testifying to the depreciation of values in the neighborhood of theatres which have had to close.

The committee is now developing means for placing this data in the hands of every Senator and Congressman so that they will have it before them when the tax problem comes up. The committee would like the letters to use as exhibits, feeling that such personalized testimony would be a powerful argument.

Letters may be addressed to Tax Repeal Committee, c/o COMPO, 1501 Broadway, New York City, or to MOTION PICTURE HERALD.

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This week in pictures



CONGRATULATIONS. At the annual convention of the MPTO of Arkansas, Mississippi, and Tennessee, in Memphis, from retiring president M. A. Lightman, Jr., left, to new president Leon Rountree. Watchers are John P. Ray, left, and Leon Bamberger, and Mrs. Harold Jimerson, seated, left, and Miss Nona White.



JOHN WAYNE receives from Joan Crawford, acting for the Texas Interstate Circuit, a citation recognizing his screen portrayals, inspiration to youth, and patriotism.

ON THE SET, left, Dore Schary, production vice-president, goes visiting. In array are Robert Taylor, Mr. Schary, Ava Gardner, director John Farrow, and Howard Keel. The director and stars are working on "Vaquero," in the new Ansicolor.

REPORTS and election, right, of the New York Variety Club. Moe Sanders, welfare committee chairman, is at the microphone. With him are Martin Levine, new second assistant chief barker; Murray Weiss, International Variety representative; William German, retiring chief barker; Edward Lachman, new chief barker; and Saul Trauner.



By the Herald



WELCOME TO TOKYO, left, by Rodriguez De Castro, Columbia manager in Japan, to Robert Cohn, Columbia producer. Mr. Cohn and director Fred Sears exposed 85,000 feet of film in Korea for their forthcoming "Mission Over Korea."

WELCOME TO SPRINGFIELD, right, as Nate Goldstein, of the Arcade Theatre there, and Harry Smith, promotion man, right, are hosts to star Joseph Cotten, center, of 20th-Fox's "The Steel Trap."



PRODUCER HARRIET PARSONS, one of a roster lecturing at the University of Southern California's cinema department, is greeted by Dr. Lester Beck, department head; Andreis Deinum, a speaker; and William Blume, assistant department head.



DISCUSSING COLLECTIONS, left, in New York Loew's theatres for the Will Rogers Memorial Hospital. In order are division manager William Downs; campaign director Ned Shugrue; chairman Joseph R. Vogel; and division managers James Grady and Jack Harris.



SALUTATIONS at Columbia International, New York, left, from Joseph A. McConville, its chief, to Vicente Rufino, right, Philippine circuit owner on tour of the world.

ATTENDING THE PREMIERE of "The Happy Time," star Linda Christian is shown the Radio City Music Hall, New York, by its president and managing director, Russell V. Downing. Mr. Downing last week was elected to the board of directors of Rockefeller Center. He joined the theatre in 1933 as treasurer.





PLANNING THE BENEFIT PREMIERE of Samuel Goldwyn's "Hans Christian Andersen." The men at the left are the executive committee. The premiere will benefit the Will Rogers Memorial Hospital. To be seen at the head table are Charles E. Lewis, Abe Montague, Columbia vice-president and Hospital president; G. S. Eysell, Rockefeller Center president and committee chairman; Herman Robbins, National Screen president; Maurice Bergman, Universal executive; and Harry Brandt, exhibitor.



PLANNING THE RKO RADIO campaign on Mr. Goldwyn's latest. At the left: department chiefs Ben Grimm, advertising; Leon Brandt, exploitation; David Golding, Goldwyn ad-publicity; Kay Norton, publicity; Richard Condon, ad-publicity - exploitation; and Martin Davis, Goldwyn publicity.



ROBERT S. BENJAMIN this week was elected United Artists board chairman. A lawyer, he also is president of the J. Arthur Rank Organization.



AS UNIVERSAL entertained Dr. Adhemar de Barros, former governor of Sao Paulo, Brazil, in New York. Left to right, Nate J. Blumberg, board chairman; Dr. Barros; Alfred E. Daff, executive vice-president; and Oscar Ferrera, Brazilian circuit owner.

VISIT, to 20th Fox's "The President's Lady" set, by Dave Beck, new Teamsters' chief. With him, stars Susan Hayward, Charlton Heston.



TO BACK PRODUCT WITH SHOWMANSHIP SELLING

All Companies Have Plans on Extensive Campaigns to Aid the Exhibitor

by MANDEL HERBSTMAN

The industry is about to back up its forthcoming product with one of the most striking promotional drives in its history. Encouraged by an impressive roster of pictures, company exploitation departments have their sleeves rolled up and are mapping out a wealth of promotional ideas which will prove showmanship is a vital, living force.

In most cases the efforts of the companies will not only provide a sample of exploitation ideas for the local exhibitor to follow but also will result directly in increased attendance at his theatre.

A glimpse of what the exhibitor may expect in the way of promotional cooperation from the companies follows with a few representative examples plucked at random.

One of the most comprehensive campaigns is planned by MGM for "Plymouth Adventure" which is scheduled for some 400 Thanksgiving openings. Sparking the promotion drive will be a tour of the 17-foot-long Mayflower replica used in the historical drama. Nation-wide planning is to be highlighted by special advertisement in papers with a circulation of close to 50,000,000.

Advance men will precede the tour of the boat in all cities. Numerous tieups, stunts and press, radio and television interviews are also planned. Previously Dawn Adams, who appears as Priscilla in the picture, toured eight eastern and southern cities.

MGM Adds to Field Staff Which Now Totals 27

To further increase its field promotion work for exhibitors and widen its publicity service for newspapers, MGM has just added four new press representatives to bring its total field staff to 27. Assignment of the new additions, John L. John, Thomas Letcher, Alan Wiedner and Jack Weiner, was announced by Howard Dietz, advertising, publicity and exploitation vice-president, who pointed out that "active cooperation with exhibitors brings the greatest results for both the theatres and our company."

Twentieth Century-Fox has launched a series of promotional briefings in every exchange in cooperation with *Collier's* and *Look* magazines on behalf of the "The Thief of Venice" national advertising campaign. The meetings, to which scores of exhibitors have been invited, will detail information on the advertising barrage to be used in both

SAYS OTHER INDUSTRIES ADOPT FILM IDEAS

A variety of promotional ideas now used in many other industries, especially radio and television, have been taken from the motion picture industry, Harry Rauch, Young and Rubican advertising agency vice-president, declared in New York last week at the weekly showmanship course held by the Associated Motion Picture Advertisers at the Hotel Woodstock. Mr. Rauch stated that in his belief radio and television are not competitive to motion pictures, but are compatible and can sell tickets at the box office.

magazines, and explain how exhibitors may have their playdates listed in the ads to pinpoint local engagements. Representatives of the company will outline the over-all campaign to the showmen and discuss mutual operation plans.

In addition details will be presented at the meetings of a contest for the most productive campaign on the picture which will result in a free, 10-day, all-expense trip to Venice for two. Some of the meetings already have been held.

Paramount Goes All-Out For "Road to Bali"

Friday, November 14, Paramount offered an example of showmanship techniques with an invitational trade showing and press preview of "Road to Bali." The film, starring Bing Crosby, Bob Hope and Dorothy Lamour, was trade shown for one full day at New York's Bijou theatre. Thus exhibitors and trade press representatives were invited to pass judgment not only on a picture in preview, but also on the potential impact of exploitation ideas suggested by the preview. The lobby and marquee were decorated in keeping with the picture's exotic South Sea setting.

Theatre refreshment dispensaries were transformed to conform to the tropic motif, and theatre personnel greeted the guests in Balinese costumes. Many other exploitation ideas were put on display. The object of the showing was to set a pattern which can be followed by the exhibitor or theatre manager at little or no expense.

Columbia will launch its national campaign on Stanley Kramer's "5,000 Fingers of Dr. T," with a 40-foot float in the traditional New York Macy's parade Thanksgiving Day. The float will be seen on the CBS television network coast-to-coast. It will mark the first time a float was devoted

to a Hollywood picture in the more than 20-year history of the parade.

Plans considered by United Artists for "Breaking Through the Sound Barrier" call for placing on display in many cities an F-84 Thunderjet. For openings of "The Thief" United Artists has made a deal with Meilink Steel Safe Co., whereby a safe filled with gifts and surprises will be placed in the lobbies of theatres at many openings. The person who successfully opens the safe gets the prizes.

RKO Radio has set a cross-country campaign in nine situations to kick off the general release this month of "Montana Belle."

Initial engagements of the Jane Russell film are set for Boston, Providence, Des Moines, Kansas City, Mo., Minneapolis, St. Paul, Philadelphia, Pittsburgh and San Francisco. Highlight of the campaign which will serve as a pattern for future engagements, will be a tour of these cities by a "Miss Montana Belle," who was chosen by more than 20,000 applicants of the RKO Studio.

Now in the process of formulation at Universal-International are plans that promise to be of a sweeping nature for two of its forthcoming Technicolor productions, "Mississippi Gambler," and "The Lawless Breed."

Allied Artists Opens Film On Aircraft Carrier

When Allied Artists opened "Flat Top" in San Diego last week at the Fox, State and Loma theatres, a novel note was struck. The evening preceding the openings the picture had its world premiere aboard the aircraft carrier *USS Princeton* in San Diego Bay. The campaign also included a contest, open to enlisted men of the *Princeton*, for the best 25-word statement on "Why I Like to Serve on a Flat Top." A date for the day, with the star of the picture, Rita Moreno, was the prize that went to the winner.

Spectacular exploitation campaigns are now ahead for all companies. They will punctuate the fact that exploitation is better than ever.

Drop Cancellation Clause In Harry Cohn Pact

Recent settlement of the Columbia minority stockholders suit in New York Supreme Court contained a provision striking out the six-month cancellation clause between Harry Cohn, president, and the corporation, Charles Schwartz, secretary, has reported to stockholders. A provision making Mr. Cohn's contract binding upon both parties until February 10, 1955, has been substituted in its place, Mr. Schwartz stated. Other provisions in the settlement had been reported previously.

ALLIED READY TO TURN HEAT ON SALES POLICY

Full Agenda at Convention in Chicago May Result in Critical Decisions

Renewal of Allied States Association's membership in the Council of Motion Picture Organizations, including length of time and conditions, will be one of the top items for consideration at the autumn board of directors meeting in Chicago this week, ending preceding the formal opening of the three-day national convention Monday.

The renewal might have been considered "routine business" had it not been for Col. H. A. Cole's recently well-publicized proposal that Allied withdraw from all-industry undertakings. In view of this, the question may well set the tone for what is promised to be one of the most important and lively Allied conventions in years.

Abram F. Myers, Allied general counsel, early this week in Washington released the agenda for the board meeting which gets underway Saturday at Chicago's Morrison Hotel. Taking place concurrently, of course, will be the board meetings and conventions of the Theatre Equipment Dealers Association and the Theatre Equipment Supply Manufacturers Association, the highlight of which is the TESMA trade show.

Continuation of Allied membership in COMPO shares the board spotlight with such previously announced agenda items as discussion of the distributors' arbitration plan and Col. H. A. Cole's proposal that Allied leaders concentrate on getting better prices for Allied members. Another top agenda item will be a discussion of methods of increasing revenue of Allied regional units.

Board Meets Saturday For Early Start

There's no telling the exact order in which items will be considered. Mr. Myers said that the less controversial ones would be taken up early Saturday, when many members will still be en route to Chicago. Reports from various parts of the country indicate that the convention itself also will be a lively affair.

Abe Berenson, president of Allied Theatre Owners of Gulf States, also serving as member of the Allied national board, announced in New Orleans last weekend that he and members of his executive committee will ask for Government aid and intervention to help solve the problems facing small exhibitors in making film deals.

Instead of the usual declarations of policy and resolutions that have come out of these meetings in the past, said Mr. Berenson,

WARNS HE WILL SEEK GOVERNMENT AID

Abe Berenson, president of Allied Theatre Owners of the Gulf States, disclosed in New Orleans last week that he will lead a movement at the National Allied convention in Chicago to ask for Government aid and intervention to help solve problems facing the small exhibitor in making film deals. "Definite affirmative action," said the Gulf States leader, "is necessary to save what is left of the small exhibitor."

"definite affirmative action" will be asked to save what is left of the small exhibitor. Despite the distributors' awareness of fallen box office, he continued, they are "still gouging and crushing" the life blood from the independent exhibitor with "exorbitant film rentals and ridiculous playing times." In this he was echoing other pre-convention statements made by Mr. Myers and Wilbur Snaper, National Allied president, who will be permanent convention chairman.

Berger to Lead Fight Against Road-Showing

The fighting spirit of the meeting was forecast also in Minneapolis last week where Benjamin Berger, North Central Allied president, announced that his unit would carry its fight against the "road-showing" of product to the floor of the convention, with a minimum of 40 NCA members leading the battle. Mr. Berger called the "so-called road-show" trend "one of the most dangerous problems facing exhibitors today," and added that exhibitors must find a way of convincing film companies of the folly of the policy.

Mr. Berenson, in speaking for his executive committee on national policy, further stated that the only salvation for the small exhibitor would be to have Government control such as is exercised today on common carriers, public utilities and other monopolistic enterprises. At least in that case, he said, the small exhibitor would have a chance to be heard and would not be faced with the present take-it-or-leave-it attitude being dictated by the distributors.

Concerning arbitration, the Allied board will hear the report of the Association's arbitration committee and the draft of the distributors' plan. It will then either approve or reject the plan as submitted or give new instructions to the committee.

Mr. Myers pointed out that the question of renewing Allied's membership in COMPO comes up automatically because it was last renewed in October, 1951 "until

the next convention board meeting to be held sometime in the fall of 1952."

The board also will hear a report from Ben Marcus, chairman of a special committee, on ways and means of increasing revenues of regional units by distributing fan magazines or through other activities.

List Other Items on Convention Agenda

Other announced items on the convention agenda include:

Reports on distributor policies on film prices in the various territories, along with consideration of proposed remedies, "including appeals to appropriate committees of Congress";

Discussion of the Government's 16mm suit and of the industry's application to the Federal Communication Commission for theatre television frequencies;

Suggestions that Hollywood create a permanent display for use at state fairs and other exhibits;

Discussion of the speech made by Eric Johnston, president of the Motion Picture Association of America, before the Theatre Owners of America convention in which he said film men would produce for TV.

Discussion of ASCAP's demands for royalty payments on public performances of copyrighted music not on entertainment film;

A report on Cinerama by Mr. Snaper;

Proposals for the location of the 1953 Allied convention;

A report by Nathan Yamins on the experience of New England exhibitors at a hearing before the Commissioner of Public Safety on use of acetate film; and

A discussion on methods of a Kansas exhibitor to maintain order in his theatre.

Welcoming and Keynote Addresses Set for Monday

The opening convention session Monday will be called to order by Mr. Marcus and will feature short addresses of welcome by Chicago's Mayor Martin Kennelly, Mr. Snaper and Jack Kirsch, general convention chairman who will deliver the keynote. Film clinics, under coordinator William A. Carroll, will be the main business at hand Monday afternoon and Tuesday morning. A demonstration of RCA large screen television and a panel discussion led by N. L. Halpern, president of Theatre Network Television, will take place Tuesday afternoon. Wednesday will be occupied with committee meetings, an open forum and a review of the TESMA trade show which also will be featured on Monday night.

Both the social and business affairs of the convention will be climaxed at the motion picture industry banquet to be held Wednesday night at the Terrace Casino.

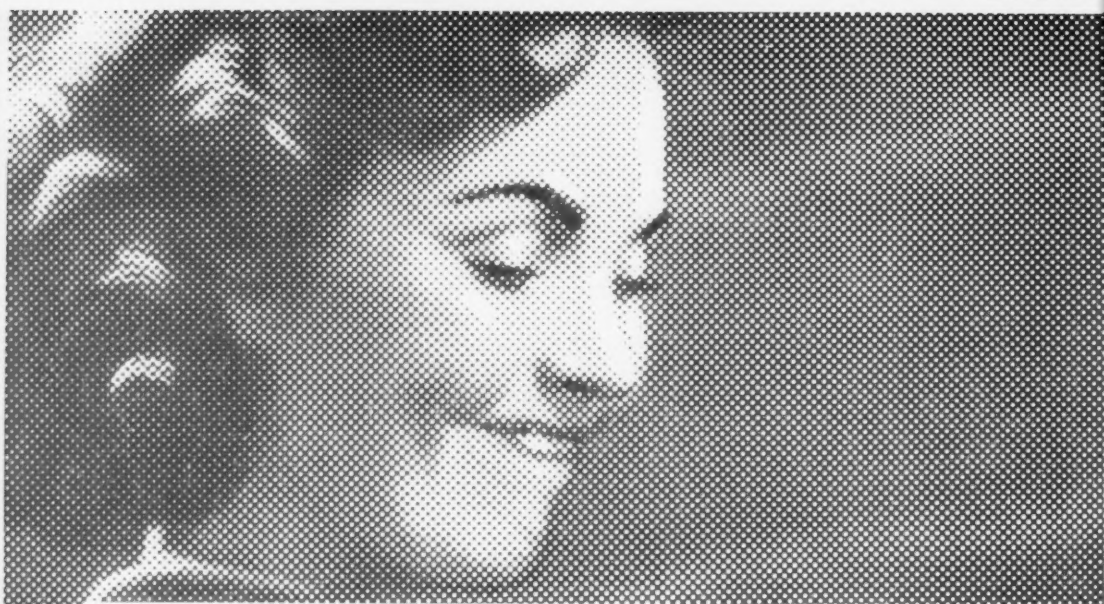


JENNIFER JONES

IN HER GREATEST SMASH

SINCE "SONG OF BERNADETTE"

AND "DUEL IN THE SUN".....




THE STORY OF A FLAME NAMED RUBY...WHO WRECKED A WHOLE TOWN..



Produced by JOSEPH BERNHARD and KING VIDOR • Directed by KING VIDOR • Screenplay by SILVIA RICHARDS • Story by

JENNIFER
JONES
CHARLTON
HESTON
KARL
MALDEN

MAN BY MAN...SIN BY SIN! **Ruby Gentry**



As Ruby Gentry, Jennifer Jones tops her exciting work in "Duel in the Sun" and her Academy Award performance in "Song of Bernadette." In "Ruby Gentry" she is joined by Charlton Heston, sensation of "The Greatest Show On Earth," and Karl Malden, who received an Academy Award earlier this year for "A Streetcar Named Desire."

ARTHUR FITZ-RICHARD • A BERNHARD-VIDOR PRESENTATION • Released by 20th Century-Fox



"RUBY GENTRY"
IS AVAILABLE
FOR THE
CHRISTMAS
HOLIDAYS!
For the playing
time of your life
—Make a date
with Ruby!



AGAINST ALL FLAGS: British seaman Errol Flynn struggles against odds aboard a pirate ship, in one of the company's biggest spectacles—in color by Technicolor.



MEET ME AT THE FAIR



SEMINOLE

Action and Color Star in Universal Winter Schedule



THE REDHEAD FROM WYOMING



CITY BENEATH THE SEA



GUNSMOKE

A COMPANY which has been making the money-makers—for itself and the showmen who get behind its product—this week displayed further evidence of its aggressiveness in planning, in promotion, and in product.

Universal-International announced it would release ten features of major and also universally appealing quality, during the next four months. It also disclosed that eight of them will be in Technicolor, and that, as added acknowledgement of the role that color plays in bringing in the customers, two of the next four months—January and March—will be known as Technicolor months.

The pictures will begin coming in December, and will be headed by the Christmas release, "Against All Flags," starring Errol Flynn and Maureen O'Hara, and in Technicolor. Its other December release will be "The Black Castle," starring Richard Greene, Stephen McNally, and others. This is a "proved" picture, by virtue of a Halloween pre-release.

January will be highlighted by the release of Raoul Walsh's "The Lawless Breed," starring Rock Hudson and Julia Adams; "Meet Me at the Fair," starring Dan Dailey and Diana Lynn, and "The Redhead from Wyoming," starring Maureen O'Hara and Alex Nicol.

February will be headed by "Mississippi Gambler," in Technicolor, starring Tyrone Power, Piper Laurie and Julia Adams. "Girls in the Night," the company's successor to "City Across the River," and featuring Joyce Holden, Glenda Farrell, Harvey Lembeck and Leonard Freeman, and introducing Patricia Hardy, is the second February release. The Technicolor film, "City Beneath the Sea," starring Robert Ryan will have pre-release openings in February and release in March.

"Seminole" in Technicolor, will be released in March. It stars Rock Hudson, Barbara Hale, Anthony Quinn and Richard Carlson. The second Technicolor March release will be "Gunsmoke," starring Audie Murphy, Susan Cabot and Paul Kelly.

Alfred E. Daff, executive vice-president in charge of world wide sales, and Charles J. Feldman, general sales manager, also noted this week that more pictures are due from the J. Arthur Rank organization, in England. Among pictures being completed there is the widely discussed "The Cruel Sea." Also being prepared is "The Importance of Being Earnest," in Technicolor, and based upon the Oscar Wilde play. This stars the famed Michael Redgrave. Three more coming are "The Story of Mandy," "The Penny Princess" and "Something Money Can't Buy."



GIRLS IN THE NIGHT



THE LAWLESS BREED

Mass Appeal Most Essential Ingredient, U-I Heads Say



OUR company is ever mindful of the continued need to make pictures that appeal to the masses rather than specialized audiences."

This quotation, from the sales chiefs of Universal-International—Alfred E. Daff, executive vice-president, and Charles J. Feldman, general sales manager—speaks for the executive corps of the company, in all departments. It is echoed and amplified by the top representatives of management, such as Milton R. Rackmil, president, and Nate J. Blumberg, board chairman, who had the following to say as the company announced that 10 pictures would be released during the next four months.

"The main objective of Universal is to design its program of pictures so that the theatres of this country can prosper with us. In the final analysis, the major problem is to get more people into the theatres by offering the public the best in entertainment and the best publicizing and promotion of good pictures which will provide the entertainment the public seeks."

Speaking to the nation's exhibitors, Messrs. Daff and Feldman stated frankly that their company's point of view is to "seek maximum playing time for its pictures"—and also that their sales personnel will be able to tell the showman that the picture program "represents the same popular boxoffice appeal as before."

This the sales personnel is able to do because it has seen the product first hand—at the studio, the men added.

The studio itself echoes the point of view of providing popular appeal, in the

PLANNING THE CAMPAIGNS, for sales and advertising. David A. Lipton and Alfred E. Daff, right, at the New York office. Mr. Lipton is vice-president in charge of advertising and publicity, and Mr. Daff is executive vice-president in charge of worldwide sales.

statement by William Goetz, head of production. Said Mr. Goetz:

"We will continue to cater to the public taste. In planning future productions, we rely on acceptance of past production. It is not a case of 'anticipated trends'; it is a case of conforming to the types of films the public wants and supports."

Impact at the "point of sale" is also an attribute of the company's success, and will be continued, David A. Lipton, vice-president in charge of advertising and publicity, promised.

The new pictures just announced will provide greater promotional opportunity, he believes. They have color, big names and new names. He envisions the larger use of national media to achieve advance "penetration" in promotion of pictures and personalities, and cited comprehensive national magazine, fan magazine, and Sunday supplement treatment for "Mississippi Gambler," and full-color page ads in *Look* and the *Saturday Evening Post* for "Against All Flags."

"We believe in the policy of launching our pictures aggressively and backing them right down the line," he declared. "No effective promotional medium will be overlooked in U-I's determination to provide the greatest possible sales impact in advance of release and during playoff," he concluded.



MISSISSIPPI GAMBLER: Another big one in color by Technicolor. Above, Piper Laurie and Tyrone Power aboard a river boat leaving New Orleans.

MILTON R. RACKMIL, below, president of the company, and **NATE J. BLUMBERG**, chairman of the board, right, two leaders of Universal-International. Below them, **WILLIAM GOETZ**, production chief, and **CHARLES J. FELDMAN**, general sales manager.



Terry Ramsaye Says



CHARGE IT TO U.S.—Another impingement of Television and its costs comes with post-election discussion, apparently serious, in Washington of a project to enact appropriation measures to have the Government provide allotted millions of dollars for campaigns. Unhappily it just could happen. It would, in the considered opinion of this observer, solve no problems, contribute to the apparently inevitable confusions, prevent no abuses. Every party with a campaign, like for instance the Vegetarians, the Prohibitionists, etc., would have a claim for a share. Also it is not conceivable that such procedure would or could inhibit the right of the citizens, or any lawful grouping of them, to hire a hall, promote a clambake, buy display space in the papers or time on radio, television or screen. It would just be more public money added to an activity addressed at affecting the decisions of the voters by devices of showmanship and salesmanship, entailing mad antics and such undignified procedures as whistle stopping. It is calculated that the coverage of the national conventions cost Television several million dollars above their income from sponsorships. In that connection no note is made of the load of expenditure made by the press without any such revenues. Government underwriting of presidential campaigns would be another step down a road which many think we have followed too far, by far.

CANADA REMEMBERING—The establishment of a Canadian archive of the motion picture, so much in the mind of Hye Bossin of *Canadian Film Weekly* up in Toronto, is making increasing impress up there. Recent expressions of aggressive interest have been recorded from Gordon Sparling of Associated Screen News. Dr. J. Roby Kidd of the Canadian Association for Adult Education and Will McLaughlin of the *Ottawa Journal* rated the dean of Canada's film commentators.

It will be of interest to see more persons intimately concerned with the industry become constructively active. Up there as here genuine institutional interest is too often entirely external to the business. The surviving pioneers and their successors, wherever you find them, are interested in the yesterdays more for occasions of socializing than for preserving the tradition of the institution. Here in the states the principal effort is left to such organiza-

tions as the Museum of Modern Art and Eastman House in Rochester, both, incidentally, doing admirable jobs.

Meanwhile if the story of the motion picture is to be kept straight it will have to be continuously protected from the extravagant and retroactive memories of so many of the alleged records and current recollections of those who did not do all those important things they talk about.

When my "A Million and One Nights" was published in 1926, H. L. Mencken, the sage of Baltimore, reviewing it, observed there was indication that there had been some amazing liars around. That is now two and a half decades ago and the condition has not vastly changed. It never will.



PRESS RELATIONS?—In an advance copy of some remarks by a public relations executive to be made before an exhibitor convention this week on the subject of how to improve press attentions—and some of it very good, too—there appear, alas, these lines: "You can wine and dine a newspaper man—make him feel that possibly there is some compensation for his small salary after all—but," etc., etc. "Make him your friend. Basically, he's a pretty good guy—just underpaid and generally unhappy. . . ."

One may wonder if it contributes to press relations to thus hold up the movie department reporter as grateful for a meal, and also underpaid and generally unhappy? Is it helpful, also, to thus proclaim to the newspapers that they underpay their help and keep them unhappy? Will that make friends?

This is not in contention about the generalization on the facts. The question is in the policy of its utterance.

There is only one enduring constructive policy: Help that fellow who runs the movie page do his job.



OLD JOHN CLERC, one time gardener for Louis Lumiere at Lyon, died at 84 in an old folks' home at Montebellard in France, November 4, convinced that he had been the first star of the cinema. He was pictured in the summer of 1895 sprinkling a lawn. It was his first and last appearance. Unfortunately for his claim, his day of this great experience came about three years after Fred Ott, a mechanic, inspired by a box of pepper sneezed for Edison in the first closeup to be exhibited to the public.

Paramount Nine-Month Profit Up

Paramount Pictures Corporation estimates the earnings of the corporation and its consolidated domestic and Canadian subsidiaries for the third quarter ended September 27, 1952, at \$1,878,000 after provision for United States and Canadian income taxes. These earnings include non-recurring capital gains of approximately \$500,000 after deducting applicable income taxes. These earnings, including such capital gains, represent 80 cents per share and, excluding capital gains, 59 cents per share on the 2,342,088 shares outstanding and in the hands of the public as of that date.

Consolidated earnings for the quarter ended September 29, 1951, were estimated at \$1,373,000 and represented 60 cents per share on the 2,302,125 then outstanding.

Consolidated earnings for the nine months ended September 27, 1952 after taxes are estimated at \$4,663,000 and include the non-recurring capital gains. These earnings, including such capital gains, represent \$1.99 per share and, excluding capital gains, \$1.78 per share on the shares then outstanding.

Consolidated earnings for the first nine months of 1951 were estimated at \$4,205,000 and represented \$1.83 per share.

The consolidated earnings reported do not include Paramount's share of net undistributed earnings of partially owned non-consolidated subsidiaries. Such share amounts to \$123,000 for the third quarter of 1952 as compared with \$183,000 for the same period in 1951 and \$340,000 for the first nine months of 1952 as compared with \$179,000 for the same period in 1951.

The board of directors of the company last week voted a quarterly dividend of 50 cents per share on common stock, payable Dec. 20 to holders of record Dec. 5.

Massachusetts Theatre Files Trust Action

BOSTON: An anti-trust action has been filed in the U. S. District Court here by Lendonsol Amusement Corp., operator of the Adams theatre, Quincy, Mass., under the management of Leonard Goldberg. The action is against B&Q Associates, Inc., operator of the State and Art theatres in Quincy; M&P Theatres Corp.; New England Theatres, Inc.; Publix Netoco Theatres Corp.; American Theatres Corp.; Loew's Boston Theatres Company; Keith Massachusetts Corp.; RKO Theatres, Inc., all connected with the operation or management of first-run theatres in Boston, and against the eight major distributors and Republic. The action was filed by George S. Ryan, for the plaintiff. About three weeks ago he filed three other anti-trust actions on behalf of other plaintiffs in the court here. The complaint charges that since September, 1941, the defendants have been engaged in conspiracy and monopoly practices.

WHEN THE WEST'S
GRAZING COUNTRY
WAS PLUNGED INTO
HERD WAR!

Crazed beasts plundering the land! Gun answering gun,
stampede upon stampede...and a handful defying
the cattle kings in their ruthless bid for conquest!

WARNER BROS.
CATTLE TOWN

STARRING

DENNIS MORGAN

with

PHILIP CAREY • **RITA MORENO**

PAUL PICERNI • **AMANDA BLAKE** • **RAY TEAL**

Written by
JAY NOVELLO • **GEORGE O'HANLON** • **TOM BLACKBURN**

Produced by

BRYAN FOY

Directed by

NOEL SMITH

ACTION-PACKED

TRADE SHOW

NOV. 20

ALBANY
Warner Screening Room
110 W. Pearl St. • 8:00 P.M.

ATLANTA
20th Century Fox Screening Room
197 Walton St. N.W. • 7:00 P.M.

BOSTON
RKO Screening Room
177 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 8:00 P.M.

CHARLOTTE
20th Century Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1327 S. Wabash Ave. • 1:30 P.M.

CINCINNATI
20th Century Fox Screening Room
1638 Central Parkway 8:00 P.M.

CLEVELAND
Warner Screening Room
7300 Payne Ave. • 2:00 P.M.

DALLAS
20th Century Fox Screening Room
1803 Wood St. • 10:00 A.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Eden Exchange Building
2310 Cass Ave. • 7:00 P.M.

INDIANAPOLIS
20th Century Fox Screening Room
328 W. Madison St. • 2:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. 5r. Bm.
128 E. Forsyth St. • 7:00 P.M.

KANSAS CITY
20th Century Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2035 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
213 W. Wisconsin Ave. • 7:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 7:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century Fox Screening Room
290 S. Liberty St. • 1:30 P.M.

NEW YORK
Home Office
321 W. 46th St. • 2:15 P.M.

OKLAHOMA
20th Century Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century Fox Screening Room
1502 Overport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1942 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century Fox Screening Room
214 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
201 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
Siam Screening Room
3143 Olive St. • 1 P.M.

WASHINGTON
Warner Theatre Building
13th & E. St. N.W. • 7:30 P.M.



TAX TARGET AT CAROLINA MEET

Elect Fussell President at 40th Annual Convention; Hits Print Shortage

CHARLOTTE, N. C.: Theatre Owners of North and South Carolina trained their guns on the 20 per cent Federal admission tax at the 40th annual convention here Monday and Tuesday. Delegates elected Woodrow G. Fussell of Bladenboro, N. C. president to succeed Robert Bryant of Rock Hill, S. C.

Mr. Bryant was elected first vice-president; A. Fuller Sams, Jr., of Statesville was named second vice-president, and Mrs. Walter Griffith was reelected executive secretary and treasurer for the 25th term.

"Almost Permanent Tax"

Mr. Bryant opened the convention with an attack on the admission tax. "It has almost become a permanent emergency tax," he said. "Only concerted and vigorous action by theatre owners throughout the country can bring about the repeal of this discriminatory tax," he asserted.

"We have good grounds to stand on," Mr. Bryant added. "Exhibitors are paying \$225,000,000 tax each year. If this is repealed, local state and Federal governments will recoup at least half of this amount in other taxes."

Alfred Starr, president of Theatre Owners of America, called the print shortage "the most pressing and acute immediate problem facing us today." He said that the shortage was brought about chiefly by multiple runs in a given area on the same clearance, resulting in day-and-date contracts which the distributor finds impossible to fulfill.

"It is just as easy for the distributor to charge the exhibitor with being the sole cause of this unhappy situation," Mr. Starr said. "It is true many exhibitors demand equal clearance with other theatres over a wide area, but this demand stems logically from the fact that all exhibitors in that area are required to pay the same terms for the picture."

Wants Lower Rentals

Mr. Starr asserted that any exhibitor has the right to ask himself why he should follow another theatre on a later run when both were paying the same terms. The TOA president said that in many cases the exhibitor would be glad to drop back to 60 days, 90 days, or even six months if he were given an incentive to do so by getting lower rentals.

"In my opinion," he declared, "the distributor is almost entirely responsible for the shortage of prints that result from this

unhappy situation, and it seems perfectly obvious to me that a change must be made lest the whole system of clearance fall apart and chaos replace it."

Another speaker, Dick Pitts, director of public relations of TOA, disclosed that a survey of 83 leading U. S. newspapers revealed that the ratio in favor of Hollywood, its people and its product, was better than 10 to one.

Finds Papers Favorable

Mr. Pitts asserted that there was more than 10 times as much space devoted to the promotion of stars and pictures than there was to the alleged questionable side.

"On the other hand," Mr. Pitts continued, "while many newspapers surveyed were extremely generous with space, the majority were not. And that majority principally were in the smaller cities."

Asserting that in a manner of speaking "we have a lost press as well as a lost audience," Mr. Pitts suggested that the first step in improving exhibitor-press relations was to get acquainted. He urged exhibitors to provide reporters and editors with news, calling them on news tips, even if the stories don't concern the film business.

Jack Braunagel, chairman of the TOA's drive-in theatre committee, said one of the faults of drive-in operation is over-emphasis on sale of concessions rather than motion pictures. "Exhibitors," he said, "should know more about the product they exhibit in order to do a better selling job."

Stars in Attendance

Scott Lett spoke on the Will Rogers Hospital.

A highlight of the meeting was the attendance of eight Hollywood personalities, who are on the "Movietime" tour of the Carolinas. In the group were Rod Cameron, Bill Lundigan, Chill Wills, Nancy Mansfield, Alice Kelley, and Kathleen Crowley, and writers Douglas Morrow and Robert Herdy Andrews.

Mike Simons, Loew's public relations executive, declared at the theatre trade school that good pictures are not the only answer to the exhibitor's box office problem. More attention must be given to the "once in a while customer," he said. Theatre advertising was discussed by Emil Bernstecker of Wilby-Kinney Theatres in Atlanta.

To Handle Foreign Product

Arthur Davis has closed a deal with Harold Wiesenenthal, president of Arlan Pictures, and Ben Goldberg, whereby they will be exclusive sales representatives for the importer's 10 foreign language motion pictures. The pictures, which include 35mm and narrow gauge rights, will be sold nationally. The distributors have opened new offices at 511 Fifth Ave.

BOOK REVIEW

PICTURE—A story about Hollywood, by Lillian Ross. Expository non-fiction in novel narrative form. No illustration, index or appendix. Compilation of series of articles in *The New Yorker*. Black cloth, 258 pages. \$3.50. Rinehart & Company, Inc., New York, and Clarke Irwin & Company, Ltd., Toronto.

"Picture" is an unprecedented examination of motion picture production in Hollywood from a cocktail interview on preliminaries in New York to studio and location in California and by cycle back again to end with the irony of telephone call from the home office in New York. The clinical material is MGM's "The Red Badge of Courage," an undertaking of great ambition, decidedly competent execution, but alas, minor impact in the amusement trade.

Miss Ross achieved extraordinary penetration with an intensively skilled integration of a seemingly endless flow of reports and recordings of conversation, observations and maneuvers by all hands concerned from executive, east and west. There is a fascinating tediousness akin to what Sinclair Lewis set down in the somewhat more normal field of "Main Street."

The accounting is laden with names and quotations including John Huston, who seems to have ever been lighting long brown cigarettes, and such figures as Louis B. Mayer, Dore Schary, Nicholas M. Schenck, also assorted cameramen, property men, grips, et al.

The volume is suitable for the library of the student of the art and industry. It probably tells more than most others might want to know. It is well written indeed and with an intensity remarkable in its apparent objectivity. Hollywood did not know just what a reporter it was entertaining. No harm done, just more data on a very human race, in a special order of environment.

—Terry Ramsaye.

Charges Decree Violation In Letter to Senator

WASHINGTON: Alleged malpractices in the Minneapolis area were outlined in a letter by Ted Mann, former president of North Central Allied, to the Senate Subcommittee on Small Business.

Mr. Mann charged that distributors were violating the U. S. Supreme Court order that pictures were to be bought one by one and that the purchase of one picture was not to be conditioned on the purchase of another. He further claimed that the distributors were continuing to fix admission prices, despite the fact that the Supreme Court had denied them that right. The exhibitor charged that unless an exhibitor agreed to an advanced admission price requested by the distributor, the theatre owner was not awarded the picture.

Mr. Mann wrote that he would be glad to appear before the sub-committee and assist in the development of facts upon which the Congress "will find every reason to act."

Fight on Tax In Colorado Bears Fruit

A recent meeting of Colorado exhibitors with a Congressman has been cited by the National Tax Repeal Campaign Committee as an example for the proper procedure exhibitors should use in their campaign for repeal.

The meeting was held shortly before Election Day at Grand Junction, Colo., between Congressman Wayne N. Aspinall and 23 exhibitors, many of whom traveled hundreds of miles to be present.

At the end of the meeting, during which the exhibitors presented facts and figures about their operations to show the injustice of the tax, Congressman Aspinall pledged himself to vote for repeal and advised the exhibitors how the industry should proceed after Congress convenes to get the tax killed. Mr. Aspinall has since been re-elected.

"This is the information I've been waiting to have for some time," said Mr. Aspinall. He asked for financial affidavits, pledging himself to take their case before the House Ways and Means Committee.

"If this tax means the closing of large and small theatres," he said, "you're going to see this tax taken off. It's as simple as that. This is relief which I think you should have, because one of the integral parts of our civilization—motion picture entertainment—is going out the window."

A dramatic touch in the informal testimony occurred when M. W. Geisking, exhibitor of Collbran, Colo., waved a sheriff's summons which he had received a few hours before. The summons was backed by a court order which may close his theatre for non-payment of taxes.

The meeting was organized by Robert Walker, owner of Walker's Unitah theatre, Fruita, Colo. Mr. Walker had obtained a commitment several weeks ago from the Congressman, but when he heard no complaints about the tax from other exhibitors in his district he indicated that he might not consider the commitment binding. Learning of the Congressman's changed attitude, Mr. Walker traveled over the district and explained to theatre owners that if the Congressman was to be convinced of the injustice of the tax he would have to be given facts and figures in a meeting of several exhibitors.

General Precision Earnings Gain Sharply in Quarter

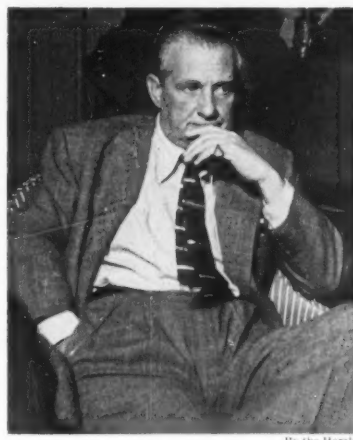
Consolidated net sales of General Precision Equipment Corporation and subsidiary companies for the three months ended September 30, 1952, totaled \$16,416,947, representing a 136 per cent increase over sales of \$6,950,481 for the quarter ended September 30, 1951. Consolidated net income for the 1952 quarter was \$529,321,

NEW STARS, ECONOMY MARK PARAMOUNT STUDIO POLICY

Exhibitors who have in the main been asking for new faces on the screen should recognize Paramount's effort to develop them, and should then support pictures in which these new stars appear. Don Hartman, the company's production chief, said in New York Monday. Mr. Hartman was East to plan the 1953 program with home office executives, and to discuss his proposals for added exploitation of new stars, and for drastic changes in studio routine for economies which might amount to \$2,000,000.

At the same time Mr. Hartman announced the company would spend approximately \$30,000,000 for approximately 22 pictures the coming year. Its production will be based on such rules as buying only proved stories, "casting" writers and directors carefully for those stories, deciding before writing the length of script, reducing setups and sets, reducing retakes, and so on.

The company is putting its new talent directly into stardom instead of training them for years, and it needs "selling" of these new names by showmen in the field, he said. He cited names such as Audrey Hepburn, Rosemary Clooney, Joanne Gilbert, Pat Crowley, and Maria Alberg. He will show screen tests of such to home office executives in the hope he can make a half hour featurette "How to Break Into the Movies," perhaps for free distribution.



By The Herald

DON HARTMAN

Paramount will have from Europe "Babylon Revisited," "Roman Holiday," and "Wings Across the Sea"; from Ceylon, "Elephant Walk"; and from Peru, "Legend of the Incas," Mr. Hartman noted.

He feels the economies he plans will increase quality, and cited European product as examples; and he also believes 90 minutes is about right for a feature.

equal after preferred dividend requirements to 80 cents per share on 646,087 outstanding shares of common stock. For the corresponding period of 1951, consolidated net income was \$124,048, equal to 21 cents per share on 601,087 common shares. Directors have voted a dividend of 25 cents on the common and \$1.25 on the cumulative preferred stock, series A, 1952, both dividends payable December 15 to stockholders of record November 25, 1952.

White Plans Television Productions in Europe

Paul White, president of PSI-TV, returned to his New York home office this week and announced he had closed deals for pictures to be made in Europe for television and that their cost would be \$2,300,000. While in Europe he also opened an office for the operations at the Hotel George V, Paris.

Cinecolor Names Yarnall

The board of directors of Cinecolor, Inc. this week in Hollywood elected W. R. Yarnall president and general manager to succeed Karl Herzog, resigned. O. W. Murray was appointed vice-president and assistant general manager and H. B. Bruggemann was named technical director.

Roxy Alterations Will Be December 1-18

National Theatres' Roxy theatre, New York, will close for alterations December 1, and reopen December 18 with "Stars and Stripes Forever" and an ice show. Admission prices will remain the same. The alterations will include extension of the stage, piping for the ice show, remodeling of the marquee, and hiring of an ice performance troupe. The theatre's physical repairs will cost \$185,000. David Katz will remain in charge of buying and booking films; and Arthur Knorr will manage the stage show.

Rube Shor and Associates Lease Keith's, Cincinnati

Rube Shor, Peter Palazzolo, and others, operating as Shor, Inc., have leased the 1,500 seat Keith's Theatre, in downtown Cincinnati, for a reported \$500,000. The house had been closed. It was operated by Midstates Theatres. Its leasehold is owned by City Investing Co., and the J. Clarence Davies Realty Co., both of New York. Shor, Inc., operates the Twin Drive-In, the Forest Drive-In, the Esquire and West Hills Theatres, and the Westwood. Louis Wiethe will become a consultant with the Shor people.

FOR THE BALANCE OF '52...

Profit in Your Bankbook with Paramount in Your Datebook!



THE TURNING POINT

William Holden • Edmond O'Brien • Alexis Smith

Big-Time Gangland's action-packed story that's drawing big-time crowds...



JUST FOR YOU

Technicolor • Bing Crosby • Jane Wyman • Ethel Barrymore

The "Zing A Little Zong" picture has the cash register zinging everywhere...



Perlberg-Seaton's

SOMEBODY LOVES ME

Technicolor • Betty Hutton • Ralph Meeker

The "Greatest Show On Earth" girl is doing great business in her brightest musical...



THE SAVAGE

Technicolor • Charlton Heston • Susan Morrow

Multiple-theatre kick-off in Detroit area is set for Heston's first since "Greatest Show"...

9 out of 11 in



THE BLAZING FOREST

Technicolor • John Payne • William Demarest

Agnes Moorehead • Richard Arlen • Susan Morrow

"Burns all other fire pictures out of memory." M.P. Daily. "Best ever seen." M. P. Herald...



SON OF PALEFACE

Technicolor • Bob Hope • Jane Russell • Roy Rogers • Trigger

The stars of "Paleface," with Roy and Trigger added, are packin' 'em in...



HURRICANE SMITH

Technicolor • Yvonne DeCarlo • John Ireland • James Craig
Forrest Tucker • Lyle Bettger

Just what Showmen's T. R. said it was: "A 'natural' for all lovers of action!"...



CARIBBEAN

Technicolor • John Payne • Arlene Dahl • Sir Cedric Hardwicke

The sea saga that everybody, young and old, is flocking to see...



Hal Wallis'

JUMPING JACKS

Dean Martin • Jerry Lewis • Mona Freeman

The results are in, from all types of houses—and the boys were never so boxoffice-hot...



Cecil B. DeMille's

THE GREATEST SHOW ON EARTH

Technicolor • Betty Hutton • Cornel Wilde • Charlton Heston
Dorothy Lamour • Gloria Grahame • and James Stewart

Don't wait to date the top money-making picture of '52 from any company...

And for the big year-end holiday time:

ROAD TO BALI

Technicolor • Bing Crosby • Bob Hope • Dorothy Lamour

Their last "Road" picture was the industry's biggest grosser of its year and this is *bigger*...



Color by **TECHNICOLOR**

BRITISH STUDIO PEACE "UNEASY"

"Treaty" Ratification Due; Union Groups at Odds, With Cold War Seen

by PETER BURNUP

LONDON: An uneasy peace has been proclaimed between the Producers' Association and the three trades unions, NATKE (National Association of Theatrical and Kine Employees), ACT (Association of Cine and Allied Technicians), and ETU (Electrical Trades Union). The "treaty" was to be ratified at a special meeting of the film trade's Joint Industrial Council here early this week.

Friction among the factions came to a climax several weeks ago when union members staged a "one hour token strike" in all studios. Producers claimed their shooting schedules were disrupted and threatened closure of the studios unless the strike tactics were dropped.

Offered an Increase

In the course of negotiations, initiated at the instance of NATKE's Tom O'Brien, the producers offered an increase of 11 shillings per week for all employees on a rate of below £13, 8s. 4d. per week. The offer originally included a revision of what the producers call "restrictive practices," notably those attaching to foreign location work, but the revision was dropped when opposed by ACT men. The producers still are set to check the practices and will put the matter down for early discussion by the Industrial Council and, if necessary, will take the matter to arbitration. The settlement, which also provides for increased overtime rates, is retroactive to November 3.

The ostensible rapprochement between employers and employees is likely to be followed by an undercover "cold war" among the unions concerned.

NATKE members, which include lesser paid work people unable to sustain a long dispute, are said to be glad the matter has been disposed of. The ACT, on the other hand, say they accepted the settlement "with diffidence" and will oppose any attempt to curb the "practices" under which they now work. Their campaign, however, is likely to be postponed for a while in view of the fact that their general secretary, George Elvin, currently is in Moscow under the auspices of the Society of Cultural Relations with the U.S.S.R., to "see something of their film industry and have a look around generally."

Rank House "Defaulter"

Lawyers for the Board of Trade sprung a mine on the industry here last week when they issued a summons against one of the Rank Organization's better known West

End theatres, the Haymarket Gaumont, for an alleged default in "supporting-programme" quota.

The given quota for "supporting-programme" of second features and shorts is 25 per cent, but exhibitors generally have regarded the ordinance as a dead letter in view of the admitted scarcity of product of worthwhile entertainment value. Following angry protests at this year's exhibitors' convention at Llandudno at what was described as "the unholy racket of the supporting-programme quota," it was accepted that the Board of Trade agreed with exhibitors that the quota figure was in need of revision. The Board's private view is understood to be "there's the law and so long as it stands, it's our duty to see it's respected."

C.E.A.'s officers are currently engaged in a factual survey designed to prove that the supporting quota is wholly ineffective, with the intention of presenting the results to the Board early next year. It is thought that the unexpected prosecution of the Haymarket Gaumont may help rather than hinder their plans. Prosecution of the Rank Organization was set for hearing November 13, but it was expected to be postponed until November 26.

"Andersen" Premiere Set

RKO, which was dismayed when its Samuel Goldwyn production, "Hans Christian Andersen," was not chosen for the Royal Command Performance, meanwhile proceeds with its own Royal Premiere for the picture. It will be shown at Paramount's Carlton December 19 in the presence of the Duke and Duchess of Gloucester and in aid of the Scottish Veterans' Society. The company's high powered propagandists have other plans for the picture in preparation, including a reception in the august precincts of the House of Lords. As a result of the generally unfavorable reaction to the stage show which accompanied the Royal Command Performance, there will definitely be no stage show accompanying the Carlton presentation.

Watched closely here last week was the latest experiment of Associated British Cinema's D. J. Goodlatte who, at the circuit's house in Cambridge, featured a 50-minute programme of so-called stereoscopic shorts, first shown at last year's Festival of Britain. The twin-projector system was used with Polarized spectacles furnished to patrons. With characteristic caution, Mr. Goodlatte completed the Cambridge bill with Abbott and Costello's "Keep 'em Flying."

Unpredictable Alexander Korda declares he is embarking on Indian production in a

big way. He has announced that one of his "most important productions" for next year will be "Taj Mahal." The picture will be made in India with colour and in collaboration with Indian artists and writers.

Arrived here on what is described as an "exploratory" visit is Jack E. Baker, vice-president in charge of production at Republic Pictures. He is the third Republic studio official to look over the British production scene in the last few months. It is understood that one of the subjects he will look into while here is the possibility of making films for TV.

American Films Reflect Our Culture: Mrs. Dawson

Sophisticated critics among upper cultural groups are misapplying critical standards of older and different cultures when they view American films, Mrs. Henry Dawson, associate director of community relations for the Motion Picture Association of America, said in addressing an audience at the New School for Social Research in New York last week. American pictures reflect American culture, finding its own levels and language, she added.

Lesser Says He Will Make Six Films in Tri-Opticon

Producer Sol Lesser said over the weekend in Hollywood he would produce six 20 minute films in the Tri-Opticon process. This would make up a program he would present the middle of next year. The first showing of the new process, using subjects made in England, is scheduled for New York, Chicago, and Los Angeles, in December.

Wisconsin Scrutinizes Drive-In Theatres

Wisconsin state building department authorities have devised stricter regulations for drive-in theatre construction. Some of these are: construction must be such that the area between the highway and the box-office should be capable of handling ten per cent of the capacity of the theatre; and the holdout area between the ticket booth and the ramps should be not less than 15 per cent of capacity.

Legion Approves Four Of Seven New Films

The National Legion of Decency this week reviewed seven new films, classifying two as unobjectionable for general patronage, "Flat Top" and "Pony Soldier;" and two as unobjectionable for adults, "Hangman's Knot" and "Sky Full of Moon." Three were called objectionable in part: "Come Back Little Sheba," because of "suggestive sequences, tends to condone illicit actions;" "Kansas City Confidential," due to "excessive brutality," and "Montana Belle," because of "suggestive costuming, song and dance; tends to glorify illicit actions."



BLACKBEARD THE PIRATE

color by *TECHNICOLOR*

starring

ROBERT NEWTON

LINDA DARNELL · WILLIAM BENDIX

with **KEITH ANDES · ALAN MOWBRAY**

AN **EDMUND GRAINGER** PRODUCTION



Directed by **RAOUL WALSH** · Screenplay by **ALAN LE MAY** · Produced by **EDMUND GRAINGER**



TRADE SHOWINGS

ALBANY, Fox Screening Room, 1052 Broadway, Tues., Nov. 25, 2:00 P.M.

ATLANTA, RKO Screening Room, 195 Luckie St., N.W., Tues., Nov. 25, 2:30 P.M.

BOSTON, RKO Screening Room, 122-28 Arlington St., Tues., Nov. 25, 10:30 A.M.

BUFFALO, Motion Picture Operators Screening Room, 498 Pearl St., Tues., Nov. 25, 2:30 P.M.

CHARLOTTE, Fox Screening Room, 308 S. Church St., Tues., Nov. 25, 2:00 P.M.

CHICAGO, RKO Screening Room, 1300 S. Wabash Ave., Tues., Nov. 25, 2:00 P.M.

CINCINNATI, Palace Screening Room, 12 East 6th St., Tues., Nov. 25, 8:00 P.M.

CLEVELAND, Fox Screening Room, 2219 Payne Ave., Tues., Nov. 25, 2:30 P.M.

DALLAS, Republic Screening Room, 412 S. Harwood St., Tues., Nov. 25, 2:30 P.M.

DENVER, Paramount Screening Room, 2100 Stout St., Tues., Nov. 25, 2:00 P.M.

DES MOINES, Fox Screening Room, 1300 High St., Tues., Nov. 25, 1:30 P.M.

DETROIT, Blumenthal's Screening Room, 2310 Cass Ave., Tues., Nov. 25, 2:30 P.M.

INDIANAPOLIS, Universal Screening Room, 517 N. Illinois St., Tues., Nov. 25, 1:00 P.M.

KANSAS CITY, Paramount Screening Room, 1800 Wyandotte St., Wed., Nov. 26, 2:30 P.M.

LOS ANGELES, RKO Screening Room, 1980 S. Vermont Ave., Tues., Nov. 25, 2:00 P.M.

MEMPHIS, Fox Screening Room, 151 Vance Ave., Tues., Nov. 25, 12:15 P.M.

MILWAUKEE, Warner Screening Room, 212 W. Wisconsin Ave., Tues., Nov. 25, 2:00 P.M.

MINNEAPOLIS, Fox Screening Room, 1015 Currie Ave., Tues., Nov. 25, 1:30 P.M.

NEW HAVEN, Fox Screening Room, 40 Whiting St., Tues., Nov. 25, 2:00 P.M.

NEW ORLEANS, Fox Screening Room, 200 S. Liberty St., Tues., Nov. 25, 2:30 P.M.

NEW YORK, RKO Screening Room, 630 Ninth Ave., Tues., Nov. 25, 2:30 P.M.

OKLAHOMA, Fox Screening Room, 10 North Lee St., Tues., Nov. 25, 10:30 A.M.

OMAHA, Fox Screening Room, 1502 Davenport St., Tues., Nov. 25, 1:30 P.M.

PHILADELPHIA, RKO Screening Room, 250 N. 13th St., Tues., Nov. 25, 2:30 P.M.

PITTSBURGH, RKO Screening Room, 1809-13 Blvd. of Allies, Tues., Nov. 25, 1:30 P.M.

PORTLAND, Star Screening Room, 925 N.W. 19th Ave., Tues., Nov. 25, 2:00 P.M.

ST. LOUIS, RKO Screening Room, 3143 Olive St., Tues., Nov. 25, 11:30 A.M.

SALT LAKE CITY, Fox Screening Room, 216 E. 1st St. South, Tues., Nov. 25, 1:30 P.M.

SAN FRANCISCO, Fox Screening Room, 245 Hyde St., Tues., Nov. 25, 2:00 P.M.

SEATTLE, Jewel Box Screening Room, 2318 2nd Ave., Tues., Nov. 25, 1:00 P.M.

SIOUX FALLS, Hollywood Theatre, 212 N. Philips Ave., Tues., Nov. 25, 10:00 A.M.

WASHINGTON, Film Center Screening Room, 932 New Jersey Ave., Tues., Nov. 25, 2:00 P.M.

FOX WILL OFFER 24 NEXT YEAR

Schedule Set for January to September with 13 in Color by Technicolor

A slate of 24 strong, diversified features to be released in the period running from January to September 1953, was announced this week in New York by Al Lichtman, director of distribution for 20th Century-Fox.

The announcement, made at the special two-day home office meeting of the company's division sales managers in New York, shows that 13 of the pictures—more than half the total—will be filmed in color by Technicolor.

"Rachel" in January

Ranging from swashbuckling adventure to comedy and Technicolor musicals, the release lineup will be topped by Darryl F. Zanuck's personal production of "The Robe," Biblical drama to begin shooting in January and reach the screens of the country in September.

For January, the attractions are Daphne du Maurier's "My Cousin Rachel," starring Olivia de Havilland and Richard Burton, produced by Nunnally Johnson and directed by Henry Koster; "Ruby Gentry," a Bernhard-Vidor production starring Jennifer Jones, Charlton Heston, and Karl Malden, produced by Joseph Bernhard and King Vidor and directed by King Vidor; and "The I Don't Care Girl," story of Eva Tanguay, in color by Technicolor, and starring Mitzi Gaynor, David Wayne, and Oscar Levant, produced by George Jessel and directed by Lloyd Bacon.

February releases are "Taxi," starring Dan Dailey and Constance Smith, produced by Samuel G. Engel and directed by Gregory Ratoff; "Niagara," color by Technicolor starring Marilyn Monroe, Joseph Cotten, and Jean Peters, produced by Charles Brackett and directed by Henry Hathaway; and "The Farmer Takes A Wife," color by Technicolor, starring Betty Grable, Dale Robertson, Thelma Ritter and John Carroll, produced by Frank P. Rosenberg, and directed by Henry Levin.

Two Set for March

March releases are "Treasure of the Golden Condor," color by Technicolor, starring Cornel Wilde and Constance Smith, produced by Jules Buck and directed by Delmer Daves; and "The Silver Whip," starring Rory Calhoun and Dale Robertson, produced by Robert Bassler and directed by Harmon Jones.

April releases are "Tonight We Sing," the Sol Hurok Technicolor musical biography, starring David Wayne, Ezio Pinza, Roberta Peters, Tamara Toumanova, Anne Bancroft, Isaac Stern, Byron Palmer, and

the voice of Jan Peerce; "The President's Lady," starring Susan Hayward and Charlton Heston, produced by Sol C. Siegel and directed by Henry Levin; "Destination Gobi," color by Technicolor, starring Richard Widmark, Don Taylor, and Murvyn Vye, produced by Stanley Rubin and directed by Robert Wise; and "The Desert Rats," starring Richard Burton, Robert Newton, and James Mason, produced by Robert L. Jacks and directed by Samuel Fuller.

May releases are "The Girl Next Door," color by Technicolor, starring June Haver, Dan Dailey, and Dennis Day, produced by Robert Bassler and directed by Richard Sale; "Man on a Tightrope," starring Fredric March, Terry Moore, and Gloria Grahame, produced by Robert L. Jacks and directed by Elia Kazan.

"Call Me Madam" for June

June releases are "Call Me Madam," color by Technicolor, starring Ethel Merman, Donald O'Connor, George Sanders and Vera-Ellen, produced by Sol C. Siegel and directed by Walter Lang; "Down Among the Sheltering Palms," color by Technicolor, starring William Lundigan, Jane Greer, Mitzi Gaynor, David Wayne Gloria De Haven, produced by Fred Kohlmar and directed by Edmund Goulding; and "Nearer My God to Thee," starring Clifton Webb, Barbara Stanwyck, Thelma Ritter, and Richard Basehart, produced by Charles Brackett and directed by Jean Negulesco.

July releases are "White Witch Doctor," color by Technicolor, starring Susan Hayward and Robert Mitchum, produced by Otto Lang and directed by Henry Hathaway; "Powder River," color by Technicolor, starring Rory Calhoun, Corinne Calvet, and Cameron Mitchell, produced by Andre Hakim and directed by Louis King; and C. S. Forester's "Sailor of the King," starring Jeffrey Hunter, Cameron Mitchell, and Michael Rennie.

August releases are "Gentlemen Prefer Blondes," color by Technicolor, starring Marilyn Monroe and Jane Russell, produced by Sol C. Siegel and directed by Howard Hawks; "Pickup On South Street," starring Richard Widmark, Jean Peters, and Thelma Ritter, produced by Jules Schermer and directed by Samuel Fuller; and "Baptism of Fire," starring Victor Mature, produced by William Bloom and directed by Robert D. Webb.

September will be marked by the first engagements of "The Robe," which will be offered on a pre-release basis.

Plan Canadian Drive-in

TORONTO: Windsor Drive-In Theatres, Ltd., plans to build and operate a drive-in, with a capacity of 750 cars, on Highway No. 5 near here.

Status Quo On Hughes' Circuit Stock

There were no indications in New York this week that Howard Hughes would move immediately to take his 929,020 shares of RKO Theatres stock out of trust, pursuant to last week's stipulation with the Department of Justice. A representative of the Irving Trust Company, trustee for Mr. Hughes' RKO Theatres stock, said at mid-week that he had received no communications from Mr. Hughes as to his intentions.

The Department last week agreed that Mr. Hughes could take the stock out of trust, where it has been held since January, 1951, with two provisions. The first requires Mr. Hughes to put the theatres stock back in trust if he retakes the stock of RKO Radio Pictures or if the new purchasers of the company's control do not pay for the stock. Under this provision, if Mr. Hughes re-takes the pictures stock, he must put that stock or the theatres stock back into trust.

The second provision stipulates that if Mr. Hughes becomes a creditor to the purchasers or if he becomes a guarantor of any part of the \$8,000,000 loan, which he agreed to make upon the sale of the picture company stock to the Ralph Stolkin group, then he must put the theatres stock back into trust.

According to a report, still unconfirmed, the above provision allows Mr. Hughes to make a loan to RKO Pictures and still take the theatres stock out of trust if the loan is repaid within a certain period of time, said to be within one or two years.

Another indication that Mr. Hughes will not move immediately to re-take control of the theatres stock is the fact that neither Ben-Fleming Sessel nor William J. Ward, all, two members of the RKO Theatres board representing the Irving Trust Company, have indicated they were about to resign. Barring any such resignations, the board probably will not meet before its regularly scheduled session in December.

Disclose Plans for New Micro-Wave Relay Route


A micro-wave radio relay route between Kansas City and St. Louis will be set up by the American Telephone and Telegraph Company, it announced in New York last week. It has applied for such a relay to the Federal Communications Commission. The linkage between the two cities would connect Kansas City with Omaha and a new radio relay route stretching down to Texas, and also with coaxial cables East and South, and with a planned relay system to Chicago. The relays will supply television channels. The A. T. & T. also disclosed its intention of connecting Holyoke and Springfield, Mass., and New Britain, Conn., to the national television network.

Check List

of recent or forthcoming
releases featured in advertising in
MOTION PICTURE HERALD*

(alphabetically by title)

| Title | Distributor |
|-------------------------------------|---------------|
| Above and Beyond | MGM |
| Anna | Lux |
| April in Paris (2 Pages) | Warner |
| Assignment—Paris! (2 Pages) | Columbia |
| The Bad and the Beautiful | MGM |
| Battle Zone | All'd Artists |
| Beauty and the Thief | Daigi |
| Because of You (2 Pages) | Universal |
| Because You're Mine (6 Pages) | MGM |
| The Blazing Forest (2 Pages) | Paramount |
| Eight Iron Men | Columbia |
| The Four Poster | Columbia |
| Hangman's Knot (2 Pages) | Columbia |
| The Happy Time (3 Pages) | Columbia |
| The Iron Mistress (6 Pages) | Warner |
| It Grows on Trees | Universal |
| Ivanhoe (28 Pages) | MGM |
| The Jungle | Lippert |
| The Merry Widow (6 Pages) | MGM |
| Million Dollar Mermaid (2 Pages) | MGM |
| The Miracle of Fatima (14 Pages) | Warner |
| My Cousin Rachel | 20th-Fox |
| Niagara | 20th-Fox |
| One Minute to Zero (2 Pages) | RKO |
| Operation Secret (2 Pages) | Warner |
| Peter Pan | RKO |
| Plymouth Adventure (3 Pages) | MGM |
| The Prisoner of Zenda (3 Pages) | MGM |
| Quo Vadis (5 Pages) | MGM |
| Road to Bali (4 Pages) | Paramount |
| Rudolph the Red-Nosed Reindeer | Jam Handy |
| The Savage | Paramount |
| Skirts Ahoy! | MGM |
| The Snows of Kilimanjaro (13 Pages) | 20th-Fox |
| Something for the Birds (4 Pages) | 20th-Fox |
| Son of Geronimo | Columbia |
| Springfield Rifle (2 Pages) | Warner |
| Stars and Stripes Forever (3 Pages) | 20th-Fox |
| The Steel Trap | 20th-Fox |
| The Thief | Un. Artists |
| The Thief of Venice (2 Pages) | 20th-Fox |
| The Turning Point | Paramount |

 *The Vital Spark* that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or lack of telling about it—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!

* Pictures featured in *M. P. Herald* advertising during past 6 weeks.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

EXHIBITORS of the country might have foretold the Eisenhower avalanche if anybody had remembered to remind them of the 1920 election and how one exhibitor and his emulators forecast its outcome. Nobody did. In view of the total collapse of the professional pollsters last week, and on the chance that the experts may pronounce some similar contest "close" at some time in the future, the 1920 case commands chronicling.

In the summer of 1920 the two principal political parties nominated James B. Cox and Warren G. Harding, respectively, for election to the presidency. Candidate Harding was to conduct his campaign from his front porch, and Candidate Cox didn't have radio or television to work with either, but the public was a cinch to find out how the two men stood on the inevitable "issues" in the same inexplicable way the public finds out which pictures are good and which are bad, and this certainty was something an enterprising exhibitor could do something with.

Exhibitor Named Meyer

Now in that Summer of 1920 there dwelt in Hamilton, Ohio, a Democratic stronghold, an exhibitor named Fred S. Meyer, whose Palace theatre already had become known beyond municipal and state borders in consequence of his progressive policies of management and promotion, the latter including publication of a theatre house organ so strikingly constituted that exhibitors around the country had asked and received place on its weekly mailing list. (It may be remarked parenthetically here that in those happier times there were so many theatres in the country maintaining successful house organs that this publication listed them regularly in a space headed "House Organ Exchange" so their exhibitor-publishers could exchange publications conveniently.)

Professional pollsters of the kind done in by the Eisenhower avalanche had not yet set up shop on the nation's front pages, but newspapers were about as partisan as today. The financial slump of 1921 was a year away and business was good.

Devised Postcard Ballot

Exhibitor Meyer devised a post-card ballot which he furnished to each registered voter attending the Palace. It was one-to-a-customer, mail-it-in-or-deposit-in-box-as-you-leave, and no electioneering was permitted on the premises or screen. A bulletin-board in the lobby kept the tally of the votes in plain sight of the public at all times. The tally became front-page news in Hamilton

before the three-month period of the election campaign was over, and the Palace house organ carried the idea of the balloting to other exhibitors who instituted the same operation in their theatres. The customer-voters of Fred Meyer's Palace theatre elected Republican Warren G. Harding in Democratic Hamilton, Ohio, and the voters of the nation, as you very well know, did likewise.

Now when 1956 rolls around...

HOLLYWOOD virtually shut down Election Day, this being a much more warmly contested event hereabouts than the final score would suggest, with the result that only two pictures were started, although nine others were finished. That pulled the shooting level down to 27.

Producer-director Allan Dwan started "The Woman They Almost Lynched" for Republic. It has John Lund, Brian Donlevy, Audrey Totter, Joan Leslie and Jim Davis in the cast.

Raymond Stross began producing "Rough Shoot," for United Artists release, with Robert Parrish directing Joel McCrea, Herbert Lom, Evelyn Keyes, Roland Culter and others.

THE Messrs. Otto Preminger and F. Hugh Herbert are to start shooting January 15 the first bi-lingual production to be turned out here since labor costs began soaring at about the same time when foreign revenues began drying up. Labor costs are still sky-high, but foreign revenues have begun flowing more freely, so the Preminger-Herbert undertaking conceivably could mark resumption of bi-lingual production.

The Preminger-Herbert property is "The Moon Is Blue," and David Niven will have the male lead in the English-language version, with Johannes Heesters playing the role in the German version. Procedure consists simply of shooting each scene in English, first, then jerking out the English-speaking cast (like a football platoon) and sending in the German-speaking cast to do the same scene. Camera setups and lighting will not need to be changed. The producing combination estimates it will take only 15 per cent more time to shoot the two versions than it would take to shoot one of them. Sounds like quite a bargain.

Lippert Has 6 Ready, Seven Now in Work

HOLLYWOOD: Six features are ready for Lippert release, three are in editing stages and four are preparing for shooting before the end of the year, in a program that forecasts fulfillment of Robert L. Lippert's

THIS WEEK IN PRODUCTION:

STARTED (2)

INDEPENDENT
Rough Shoot

REPUBLIC
The Woman They Almost Lynched

COMPLETED (9)

COLUMBIA
Posse

Scarlet Spear
(Breakston-Stahl)

INDEPENDENT

The Thirteenth Man
(Ben-Bo Prod.)
Body Beautiful
(Savoy Picts., Inc.)
Bad Blonde
(Exclusive Films, London, Lippert)

MGM

Remains to Be Seen
Dream Wife
The Clown

UNIVERSAL-INT'L

Girls in the Night

SHOOTING (25)

ALLIED ARTISTS

The Roar of the Crowd

PARAMOUNT

Here Come the Girls
(Technicolor)
Forever Female
Little Boy Lost
(Paris)

COLUMBIA

Love Song
(Technicolor)
The Red Beret
(Warwick Prod., London)
(Technicolor)

REPUBLIC

South of San Antonio

INDEPENDENT

Tarzan and the She-Devil (Sol Lesser Prod.)
Main Street to Broadway (Cinema Prod.-MGM release)
Melba (Horizon Pict., U. A. release, Technicolor)
The Sword and the Rose (Disney British—Technicolor)
MGM
Fast Company
The Band Wagon
(Technicolor)
Give a Girl a Break
(Technicolor)
Young Bess
(Technicolor)
Invitation to the Dance
(Technicolor)

RKO RADIO

Split Second

20TH CENTURY-FOX

Nearer My God to Thee
Call Me Madam
(Technicolor)
Sailor of the King
(formerly "Single Handed")

UNIVERSAL-INT'L

Thunder Bay
(Technicolor)
Sioux Uprising
(Technicolor)
Flame of Timberline
(Technicolor, formerly "Vermillion O'Toole")

WARNER BROS.

His Majesty O'Keefe
(Technicolor)
Alma Mater

pledge to supply 20 releases annually to his new franchise holders.

Now in cutting rooms are "I'll Get You," starring George Raft; "The Tall Texan," with Lloyd Bridges, and "Bad Blonde," with Barbara Payton. To shoot this month are "Cairo," starring Raft under Ray Enright's direction, and "Spaceways," with Howard Duff. December starters will be "Project X," to be produced and directed by Arthur Hilton, and "Hangtown."

Ready for release are "Scotland Yard Inspector," "Tromba, the Tiger Man," "Mr. Walkie-Talkie," "Gambler and the Lady" and a re-release combination, "Great White Hunter" and "Captain Kidd."

Rule "Oscar" Out of Ads

WASHINGTON: The Federal Trade Commission reports that the Academy of Motion Picture Arts and Sciences and the Bulova Watch Co. have signed a stipulation to stop using the words "Academy Award" or "Oscar" in the advertising of watches or any other commodity, unless certain conditions are fulfilled.

The nub of the Commission's objection apparently was that the terms were used in connection with items not actually given an award.

The Academy agreed to cease authorizing the use of the words "Academy Award" or "Oscar" or any depiction of the "Oscar" statuette in the advertising of any watches or other commodity "which has not been the subject of an award of merit or achievement in the field of motion pictures unless, as a condition to the authorization, the licensee is required to state clearly that no meritorious award is entailed and that its right to such use is by virtue of a licensing agreement."

Bulova agreed to stop using the words unless it made it clear that this use is "made by virtue of a licensing agreement and is not representative of any meritorious award made on the basis of comparative tests with other watches."

The Commission said it had approved the

stipulation in accord with its policy of encouraging law observance through cooperation in cases "where there has been no intention to defraud or mislead."

The right to use the term "Academy Award" was the subject of a bitter trademark fight by the Academy some years ago. The Academy won that fight and got the exclusive right to permit the use of the terms "Academy Award" and "Oscar."

Judge in Chicago Gives "Peter Pan" 8 Loop Weeks

An extended run of eight weeks in the Chicago downtown "Loop" district was awarded the Walt Disney-RKO Radio release, "Peter Pan" this week by Federal Judge Michael Igoe. The procedure was under Chicago's clearance laws, under which pictures are limited in their downtown runs so that outlying houses may play them profitably. At mid-week, neither theatre nor date had been selected.

British Shorts Popular In Art Houses, Report

Nine British Information short subjects are currently playing American art theatres, Lester Schoenfeld, British Information Services distribution manager, reported this week. He added he had secured 463 dates since the first of the year, and that this was an increase of 50 per cent over dates last year, and 100 per cent over those of the previous year.

Stolkin Men Sell Station

PORTLAND, Ore.: Ralph Stolkin, Edward G. Burke and Sherrill Corwin, members of the syndicate which purchased Howard Hughes' controlling stock interest in RKO Pictures, last week sold their 43.5 per cent interest in Station KOIN, owned by the Mt. Hood Radio and Television Broadcasting Corporation, to some 30 employees of the station and to Ted R. Gamble, chairman and partner in the operations of the station.

Mr. Gamble and Arch Morton, manager of Station KJR, Seattle, also have acquired the Stolkin-Burke-Corwin holdings in the Mt. Rainier Radio and Television Broadcasting Corporation, owners of KJR, Seattle. It is understood they will offer part of the stock they acquired to KJR employees.

Both the Mt. Hood and Mt. Rainier corporations are seeking TV outlets. As a result of the sales, amended applications for the stations have been filed with the Federal Communications Commission.

St. Louis House Changes Hands

Mr. and Mrs. Harry Londoff have resumed operation of the Palm theatre in St. Louis, Mo., after having leased the house for a 25-year period to other operators. The theatre has been completely renovated.

\$AVERAGE \$UPER \$ERIAL THRILLS

THAT MEAN BOXOFFICE DOLLAR BILLS



...and keep those
action fans coming week
after week after week!

SON OF GERONIMO
APACHE AVENGER

starring
CLAY MOORE

Rodd REDWING • Tommy FARRELL • Eileen ROWE • Bud OSBORNE
Story and Screen Play by GEORGE H. PLYMPTON, ROYAL K. COLE and ARTHUR HOERL
Produced by SAM KATZMAN • Directed by SPENCER G. BENNET

A COLUMBIA SUPER-SERIAL

GET YOUR AMMUNITION-LOADED PRESSBOOK!
Trend-conscious and exploitation-minded showmen have a real natural here to cash in on the current craze for Cowboy-Indian spectacle!

People in The News

SAMUEL GOLDWYN will be honored at a luncheon November 17 at the Waldorf-Astoria in New York by trustees of the Will Rogers Memorial Hospital for donating his picture "Hans Christian Andersen" for the first benefit premiere for the hospital.

HERMAN COHEN has resigned as vice-president of Jack Broder Productions and Realart Pictures.

B. BERNARD KREISLER has been elected president of International Film Associates-Television.

SALVATORE A. RIZZO has been elected president for the third term of Buffalo Musicians Association, Local 43, A. F. M.

JACK S. CONNOLLY, chief of the Newsreel and Special Events Branch of the State Department, has been given the Superior Service Award, the second highest decoration a civilian can obtain in Government.

HAL WALLIS has arrived in New York from Hollywood.

KARL HERZOG has resigned as president, treasurer and director of Cinecolor Corp.; president and director of Cinecolor Realty Corp.; and chairman of the board and director of Cinecolor (G. B.) Limited, London.

WALTER MELNIKER, head of Loew's International Corp.'s theatre department, left New York Wednesday for Australia, where he will inspect MGM theatres.

CHARLES ALEXANDER MOSES has been appointed special home office exploitation representative at RKO Radio, replacing HAL OLVER, who resigned.

A. J. BRYLAWSKI, president of Motion Picture Theatre Owners of Metropolitan D. C., will be honored by his Washington friends December 1 at the Shoreham Hotel on the occasion of his 70th birthday.

Johnston to France on Deadlock

WASHINGTON: Eric Johnston, president of the Motion Picture Association of America, left here unexpectedly last Saturday for Paris to take part in the long-delayed negotiations for a new Franco-American film agreement. He had been scheduled to leave the day before on a month's tour of seven South American countries as chairman of the Government's International Development Advisory Board.

In announcing cancellation of the South American tour, the State Department said Mr. Johnston was leaving for France "on urgent business for the film industry." This statement gave rise to a feeling among observers that the French negotiations, which have been stalled for the past few months, have reached a new critical point. However, an MPAA spokesman said that he knew of no new developments.

Mr. Johnston, accompanied by Joyce O'Hara, MPAA vice-president, is expected back in the United States in two weeks.

Albert Lewin Sees "Huge Potential" in Near East

Arab-speaking countries are more than ever fond of American pictures, Albert Lewin, MGM producer, said in Hollywood last week, returning from overseas. He had been on a six month research and scouting trip in North Africa, for "Saadia" which the company will film in that territory next spring. He was in Marrakech, Casablanca, and Rabat, French Morocco. He feels dubbing although expensive is preferable for American films in Arab countries because so many of the natives cannot read.

Pine-Thomas' "Blazing Forest" In Reno Premiere

Reno, Nevada, was the beneficiary Tuesday, of the world premiere of the Pine-Thomas production "The Blazing Forest." Proceeds went to the Community Chest. Stars John Payne, Roscoe Yates, Rhonda Fleming, Susan Morrow, Richard Arlen, and William Demarest appeared on stage at the Majestic. Important newsmen from Pacific Coast cities covered the event. There was a motorcade and attendant celebration, with city officials cooperating.

Walter Wanger Signs New Allied Artists Deal

Walter Wanger, producer, has signed again with Allied Artists. This continues the association begun a year ago. During the year, Mr. Wanger has produced four pictures. His next is expected to be "Hajji Baba," about 19th Century Persia, and in Technicolor.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 91—Eisenhower elected. Voting by Eisenhower, Nixon, Stevenson, Sparkman, Hoover, Baruch, Farley. Democratic and Republican headquarters.

FOX MOVIE TONE NEWS, No. 92—Eisenhower in Georgia names liaison aides. Trygve Lie quits at U.N. Assembly meeting. Queen Elizabeth opens Parliament. March of Dimes poster girl. Notre Dame-Oklahoma, Princeton-Harvard football games.

NEWS OF THE DAY, No. 221—Largest popular vote for a president. At polling places. Voting by Eisenhower, Nixon, Stevenson and Sparkman. Election returns. Truman calls for unity. "Ike" and Mamie leave for vacation.

NEWS OF THE DAY, No. 222—Lie quits U.N. to speed Korea peace. Marines rout Reds in Korea hills. Queen opens Parliament. World's largest trailer. Israel loses leader. Notre Dame-Oklahoma, Princeton-Harvard football games.

PARAMOUNT NEWS, No. 24—Victory for Eisenhower; looks to unity. The candidates, other figures, review of issues. Stevenson statement. Eisenhower and wife receive returns.

PARAMOUNT NEWS, No. 25—Lie resigns U.N. position. Red Embassy party in Washington. Philip Murray, Dr. Chaim Weizmann mourned. Eisenhower in Georgia. New York-San Francisco football game.

TELENEWS DIGEST, No. 45B—Voting across the country. Republican National Headquarters. Stevenson concedes in Springfield. Eisenhower statement in New York.

TELENEWS DIGEST, No. 46A—Eisenhower relaxes in Georgia. Stevenson assumes party leadership. Floating cement demonstrated. General Franco addresses first National Congress of Spanish Civil War veterans. Two-story mansion trailer. Princeton-Harvard football.

UNIVERSAL NEWSREEL, No. 411—Ike's landslide. Presidential and Vice-Presidential candidates casting their ballots. Democratic and Republican headquarters.

UNIVERSAL NEWSREEL, No. 412—Lie resigns U.N. position. Battlefront in Korea again ablaze. Queen opens Parliament. President-elect picks administration aides. Notre Dame-Oklahoma, Georgia Tech-Army football.

WARNER PATHE NEWS, No. 26—Ike wins. Ballot casting by President Truman and all candidates. Stevenson concedes at Springfield. Eisenhower victory speech; leave for vacation.

WARNER PATHE NEWS, No. 27—The winners. Eisenhower and Nixon. Marines fight under heavy shell fire in Korea. Mau crises rocks Africa. Queen opens Parliament. New York-San Francisco; Southern California-Stanford football.

by HENRY KAHN

PARIS: French exhibitors are looking hopefully for a break in the deadlocked film talks with the arrival of Eric Johnston, president of the Motion Picture Association of America. Native exhibitors, like American distributors, have been very unhappy about the quota of 90 put on the import of American films. They also are the people most likely to be hurt by any continuing delay on a new Franco-American agreement.

"It is very difficult for us," a spokesman for the exhibitors said recently. "We are both exhibitors and French. To take a line which appears to oppose the interests of French production would be bad for us. Yet to accept a minimum of U. S. films, or rather foreign films, would be bad for business."

French Government officials reportedly have been eager to renew talks with the Americans and cannot understand why visas for the 90 films have not yet been requested. They are fully aware of the unpopularity of their offer to use blocked francs for co-productions, an offer, incidentally, which has also been opposed by some forces in the French Government who believe the blocked money should be used to buy raw materials and machines in the United States. Meanwhile, there are hardly any first run dubbed films left for showing here.

Mack Sennett to Direct

HOLLYWOOD: Mack Sennett and the Ritz Brothers have prepared a package deal on a story, "Galloping Geese," which will be offered to a major studio, it is announced. It will bring Mr. Sennett back to active production as a director.

List RKO Stock Sale

WASHINGTON: Sherrill C. Corwin, New RKO pictures vice-president and studio head, bought 10,000 shares of RKO common and became the beneficial owner of an additional 209,884 shares during September, according to a report issued by the Securities and Exchange Commission.

The beneficially owned shares came from a total of 1,049,420 shares held by the Bank of America National Trust and Savings Association, pledgee for Screen Associates, Inc., acting as the nominee for Mr. Corwin and others. The report said Mr. Corwin was listed for total RKO holdings of 219,884.

The report covers transactions by industry officers and directors during the period from September 11 to October 9. During this period, according to the SEC, Howard Hughes liquidated his total RKO pictures holdings with the sale 1,013,420 shares of common. Ned E. Depinet, former RKO president, also liquidated his holdings selling 35,000 shares.

At RKO theatres, David J. Greene added 1,500 shares of common to a trust which held 32,300 shares at the end of the period. In addition, he listed 16,450 shares in his own name, and 10,000 through partnerships, and 3,600 through members of his

family. A. Louis Oresman sold one thousand shares of RKO theatres common, leaving his holdings at 28,100; William F. Whitman and John E. Redmond each sold 1,200 shares, each retaining 1,300.

At Monogram W. Ray Johnston sold 3,700 shares of common in four transactions, leaving his holdings at 517.

Fox West Coast in New Projectionist Contract

Fox West Coast Theatres has agreed to a new contract with the IATSE projectionists' union, Local 162. It provides a health and welfare plan. The agreement averted a strike. It also provided that northern California theatres would give to other locals of the IATSE the same benefits.

L. V. Bergtold Dies

L. V. Bergtold, 54, died of a heart attack November 1 at Westby, Wis., where he operated the Westby theatre, and the Welcome theatre at Cashton in partnership. He was a former director of Allied of Wisconsin. He is survived by his widow, two sons and two daughters.

Earl Boles

Earl Boles, for 15 years an exhibitor, operating the Mecca and Pic theatres in Crescent City, Cal., died in San Francisco recently after suffering a heart attack. He is survived by his wife and two sons.

UA Sets 5 in Two Months

Five major productions will be released by United Artists during November and December, it was announced last week by William J. Heineman, vice-president in charge of distribution.

The five films are: "Kansas City Confidential," starring John Payne and Coleen Gray, which will be launched on November 11 for pre-release engagements only; "Outpost in Malaya," starring Claudette Colbert and Jack Hawkins, to be released November 21; "Babes in Bagdad," in color, starring Paulette Goddard, Gypsy Rose Lee, Richard Ney and John Boles, for release December 7; "Monsoon," in color by Technicolor, introducing Ursula Thiess, for release December 14, and "Breaking Through the Sound Barrier," a Lopert Films release distributed by United Artists, which will go into national release December 21.

MPIC Commends Staub

HOLLYWOOD: The Motion Picture Industry Council recently expressed commendation to Columbia "Screen Snapshots" producer Ralph Staub for his many valuable services in properly portraying Hollywood to the general public for the past 30 years.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

STANLEY KRAMER'S Production of

REX HARRISON • LILLI PALMER in THE FOUR POSTER

Screen Play by ALLAN SCOTT • Directed by IRVING REIS • Based on the Play by JAN de HARTOG

Music composed and directed by DIMITRI TIOMKIN

Associate Producer — ALLAN SCOTT

General Release: January

THE PATHFINDER

Color by TECHNICOLOR

starring **GEORGE MONTGOMERY**
with **Helena Carter**

Screen Play by ROBERT E. KENT • Based on the novel by JAMES FENIMORE COOPER

Produced by SAM KATZMAN • Directed by SIDNEY SALKOW

General Release: January

LAST OF THE COMANCHES

Color by TECHNICOLOR

starring

BRODERICK CRAWFORD • BARBARA HALE

Johnny Stewart • Lloyd Bridges with Mickey Shaughnessy

Written for the screen by KENNETH GAMET

Produced by BUDDY ADLER • Directed by ANDRE DE TOTH

General Release: February

INVASION U. S. A.

starring

Gerald Mohr • Peggie Castle • Dan O'Hertlihy

Screenplay by ROBERT SMITH • Produced by ALBERT ZUGSMITH and ROBERT SMITH

Directed by ALFRED E. GREEN

AN AMERICAN PICTURES PRODUCTION

General Release: December

TARGET HONG KONG

with

Richard Denning • Nancy Gates • Richard Loo • Soo Yong

Story and Screen Play by HERBERT PURDUM

Produced by WALLACE MACDONALD • Directed by FRED F. SEARS

General Release: February

GENE AUTRY and CHAMPION in WINNING OF THE WEST

with Gail Davis • Richard Crane • Robert Livingston and SMILEY BURNETTE

Story and Screen Play by NORMAN S. HALL • Produced by ARMAND SCHAEFER

Directed by GEORGE ARCHAINBAUD • A GENE AUTRY PRODUCTION

General Release: January

The National Spotlight

ALBANY

The Variety Club Denial drive to raise \$15,000 for Camp Thatcher in the Helderbergs will be conducted Nov. 27 to Dec. 3; the Big Brother preliminary running from Nov. 10 to 27. Harry Lamont and Charles A. Smakwitz, former chief barkers, are co-chairmen of the general campaign. Arthur Newman and Saul J. Ullman direct the Big Brother effort. . . . Also taking part in the campaign are George Schenck, Frank Carroll, Leo Greenfield, Lewis A. Sumberg, Charles Schlang, Aaron Wing, Henry Seiden, Alan Iselin, J. L. Olshansky, Dan Houlihan, Al Kellert, Jimmy Daley, Len Simon, Gene Teper, Harold Gabrilove and Dave Marks. . . . Warners reopened the American, Troy, as a first-run, shifting back the Lincoln to second-run. The circuit also relighted the Utica, Utica, as a second-run. . . . Congressman Bernard W. Kearney, of Gloversville, father-in-law of George Lynch, chief buyer for Schine Chain Theatres, was reelected by a 60,000 margin.

Harold Tyler, who operates the Delphi in Chittenango, easily won on his first bid for Assemblyman. A Republican, he will represent Madison County.

ATLANTA

Arthur C. Brounberg, president Monogram Southern Exchanges, left for a trip to Hollywood, New Orleans and Mobile, Ala. . . . We had on the row visiting and booking: L. J. Duncan and Sidney Laird, Al-Dun-Amusement Co., West Point, Ga.; A. Bishop, Bishop's Theatres in Georgia; The Martin Boys, Martin Theatres in the South; and John Thompson, Family drive-in, Gainesville, Ga. . . . Miss Nancy Hogan, Kay Exchanges, has resigned. . . . Walter L. Titus, Jr., district manager Republic Pictures, was in at the local branch. . . . Ed Stevens, president Stevens Pictures, back after a business trip to Chicago. . . . Mrs. Rose Lancaster, Astor Pictures of Georgia, back at her desk after several weeks of illness. . . . President William "Snake" Richardson, Astor Pictures, off for his annual fishing trip to Florida. . . . J. L. Sackwell has a permit for a \$20,000 drive-in theatre to be located near Lithonia, Georgia.

BOSTON

For the special press showing of "The Plymouth Adventure" at the Old Colony theatre, Plymouth, Mass., publicist Floyd Fitzsimmons arranged for a fleet of Plymouth sedans to drive the 60 newspaper personnel from Boston and back. . . . The Catholic Motion Picture Guild will hold its annual Memorial Mass and Communion Breakfast November 29. . . . Robert Holland, son of C. E. Holland, executive city editor of the *Daily Record*, has joined the publicity staff of MGM, under Floyd Fitzsimmons. . . . The engagement has been

announced of Richard A. Smith, son of Philip Smith of Smith Management Company, to Susan Flax of Newton Center with a December wedding date. . . . Robert Saei, son of publicist Jack Saei, is engaged to Marion Rideman of Brookline.

BUFFALO

Directors, as well as delegates and alternates to the Variety International convention, will be nominated at the annual meeting of Tent 7 of Buffalo Nov. 17. . . . Edmund P. Radwan, Republican candidate for Congress from the 41st district, who has been an opponent of exclusive theatre TV of fights, etc., was re-elected. . . . Lewis D. Humphrey, recently associated with the East Aurora theatre, has been appointed treasurer of the Center theatre in Buffalo, succeeding Mrs. Margaret Bailey, who has been promoted to assistant manager. Mrs. Bailey succeeds Walter Michalski, who has resigned. . . . The Aero, Sheridan, Buffalo and Broadway drive-ins were still open last week-end, with snow greeting patrons. . . . The Regent has reopened in Elmira as a subsequent run house. The Regent is one of three theatres acquired by Dipson from Warner circuit in Elmira. . . . M. A. Brown, UA branch manager, announces that UA will open a branch office in Albany Nov. 17 with a booker and sales representative installed.

CINCINNATI

The 1,500-seat Keith theatre, downtown first run which has been dark since last July, was reopened November 11 by Shor.

WHEN AND WHERE

November 15-19: Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

November 21: Annual convention, Colosseum of Motion Picture Salesmen of America, Atlanta.

November 23: Silver Anniversary, banquet, Variety Club of Pittsburgh, William Penn Hotel.

November 25: 13th annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

December 2-3: Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

Inc., local circuit operators, who control the Twin drive-in, the only outdoor theatre in the city limits, and a number of other outdoor and indoor theatres. . . . Clark Rader, with headquarters at Newark, Ohio, has closed his La Max theatre, in Wilmington, Ohio. . . . Carl Westbrook has opened his new Jungle drive-in in the vicinity of Parkersburg, W. Va. . . . The Starview drive-in, near Norwalk, Ohio, offers a dusk-to-dawn program on Saturday nights with five features. . . . Roy Rogers, who was born at Duck Run, Ohio, and his wife, Dale Evans, recently were house guests of C. F. Pfister, Troy, Ohio, exhibitor.

CLEVELAND

Election night business was generally off in the greater Cleveland area. Downtown the streets were empty, as were many theatres, night clubs and bars. . . . "The Quiet Man" is the only popular priced picture to hold for six weeks during the entire 1952 year. . . . Byron Waltz, Jr., severed his connection as United Artist booker. . . . Variety Club is holding a midnight benefit show at the Hippodrome Theatre on December 5 to raise funds for the support of the Cleveland Cerebral Palsy Foundation School which it is sponsoring. . . . Frank Murphy, Loew's theatre division manager, is exhibitor chairman for the Will Rogers Hospital drive and I. J. Schmertz, 20th-Fox branch manager, is distributor chairman. . . . Zucker was guest of honor at a testimonial dinner held Monday, Nov. 10 in the Hollenden Hotel under the sponsorship of the Variety Club.

COLUMBUS

Construction on the multi-million dollar Franklin County Veterans Memorial in the Civic Center near the downtown theatre area is expected to start next spring. National Production Authority has released steel for the structure, which will have 4,000 permanent seats. . . . Robert T. Oestreicher, brother of Fred Oestreicher, Loew's publicity manager, will become mayor of Columbus January 1, following last week's election of Mayor James A. Rhodes as state auditor. Oestreicher is president of city council. . . . Joe R. Mills, theatre editor, *Columbus Star*, is vacationing in New York this weekend. . . . Neighborhood theatremen co-operated in an Armistice Day "Passes for Pints" drive with the Red Cross Regional Blood Center. Guest tickets are given to those who pledge a pint of blood during the week.

DENVER

Duke Dunbar, formerly a film salesman, later secretary of the old film board of trade, an attorney, has been reelected attorney general on the Republican ticket by piling up the highest vote in the recent

(Continued on following pages)

(Continued from opposite page)

election. . . . Murray Lafayette, United Artists exploitation man, here plugging "Thief," which goes into the Paramount. . . . J. B. Sculley, Republic auditor, in for a check on the local branch. . . . Lester Zooker, manager of the new district formed by U-1, in for his first visit. District comprises Denver, Salt Lake City, Omaha, Kansas City and Des Moines. . . . Also in visiting the U-1 branch was Irving Sochin, short-subjects sales manager. . . . George Smith, Paramount division manager, was in.

DES MOINES

The projection building of the Chief drive-in at Estherville was gutted by fire two days before the theatre was to close for the season. . . . The Garwin, Ia., theatre has been reopened through the co-operation of the town's commercial club and a theatre concern in Des Moines. . . . The Lone Tree theatre at Lone Tree has been closed by the owner, Omer Freeman. . . . Businessmen of the Dayton community have been making contributions to keep open the doors of the Dayton theatre this year. Several drives for funds have been made and another is in progress. The Dayton *Review* comments, "As can readily be seen, in many small communities TV has played havoc with the small theatre and we in Dayton want to keep ours in operation." . . . Henry Zieg, manager of the Royal and Pix theatres in LeMars, has announced that work will soon begin on a 300-car drive-in theatre south of LeMars. . . . H. L. Roy Rhodes has been named manager of the Gem theatre at Charles City, replacing Mrs. Royce Winkelman. . . . The Newell, Ia., theatre has been sold by Don McCrea to O. H. Stoeber of Fenton.

DETROIT

"Ivanhoe" at the Adams continues to play to capacity crowds daily as it goes into its fifth week. . . . Robert Misch, who has been with the Butterfield Circuit for 25 years, has joined the Paramount Film exchange here as salesman. . . . Art Leazenby, Paramount exploiter, is in Ohio on company business. . . . James Ross has closed his Dearborn drive-in for the winter. He is the first one to close in the Detroit area. . . . James Beck of Clark Theatre Service has become the father of a baby girl. . . . Bert Tighe, salesman at Republic exchange is back from a Florida vacation. . . . Dave Kornman and Sam Mazell have sold their Virginia which was formerly operated by the Schulte circuit. It will be converted for store use. . . . Owen Blough, operator of the downtown Tele-news, is spending the winter in his Fort Lauderdale, Fla., home.

HARTFORD

Peter G. Perakos, Sr., head of the Perakos Theatres Circuit, back from an extended tour of Greece, Turkey and France, accompanied by his son, Peter, Jr. . . . Albert R. Lessow, discharged from the Army, has rejoined Loew's Poli-New England Theatres, as assistant manager, Palace, Hartford, replacing Carl Cinelli, shifted to Loew's Poli, Springfield, Mass. . . . Robert Elliano has been re-elected chief barker of Tent 31, Variety Club of Connecticut. Other officers: First assistant

ROREX EARNED NAME, MR. TEXAS COMPO



DALLAS: Kyle Rorex, above, known as "Mr. Texas COMPO," this month marks his first year as executive director thereof. A native Texan with degrees from Southern Methodist U, he spent his early show business years as a name band musician, then served overseas for the Adjutant General for three years. In 1950 he joined Allied Theatre Owners of Texas, handling public relations. After the successful 1951 Movietime tour, he became coordinator of activities for Texas COMPO, and was made its executive director when the unit was made permanent. The move for better showmanship and Kyle Rorex are synonymous.

chief barker, A. J. Mattes; second assistant, Sam Wasserman; property manager, Henry Germaine; dough guy, Sam Germaine; board of directors, John Pavone, Ben Simon, Jules Livingston, Joe DiFrancisco, Hy Levine and George H. Wilkinson, Jr. Barney Pitkin, Abe Mattes and Ray Wylie are working on the Tent's underprivileged children's Christmas party plans. . . . Albel Schleicher, formerly with the Reade circuit in New Jersey, has been named manager of the Warner Theatre, Bridgeport, Conn., replacing John Petroski, who resumes his post as manager of the Warner Palace, Norwich, Conn.

INDIANAPOLIS

Truman Rembusch, president of the Allied Theatre Owners of Indiana, has invited Al Daff, Max Youngstein and Howard Dietz to speak at the state convention here Dec. 2-3. . . . Abe Baker has acquired the Sheridan from the Cantor circuit. . . . Al Henricks, manager of the Indiana, who came here last year from Oklahoma City, attended the Notre Dame-Oklahoma football game at South Bend. . . . Mutual trade problems were discussed by Indianapolis neighborhood exhibitors at their first luncheon meeting this fall last Wednesday.

JACKSONVILLE

Bookings for first-run houses later in November include "Snows of Kilimanjaro," "Plymouth Adventure" and "It Grows on Trees." . . . John Sutton, Vogue theatre, Orlando, was here on a booking trip. . . . Charlie Lester, National Screen Service,

called on several branch managers along the Row. . . . Carl Carter, manager, Ritz and Ribault drive-ins, left for Atlanta and New Orleans on business. . . . Attending the National Association of Popcorn Manufacturers' annual meet in Chicago on November 12-15 were Van Myers, Wom-to circuit, Miami; Harry Botwick, Florida State Theatres, this city; and Roy Smith, head of a local popcorn and candy concern. . . . Paramount's Dick Regan says that Faith Hammond, in his office, has a new "piffle-pink" hair coloring which looks very fetching. . . . Ollie Williamson, Warner manager, Atlanta, will be guest of honor here during a branch office "clean-up week," January 11-17.

KANSAS CITY

Election day attendance was generally poor in theatres. . . . Theatre attendance spurted toward midweek, with 12,000 men and women in Kansas City attending the state teachers' convention. . . . Several theatres in Kansas City are cooperating, with retailers, in the November annual campaign of "RIAL"—Religion in American Life program of churchmen of many faiths with the technical help of the Advertising Council. . . . The "Forty Years Ago" column in the Kansas City *Times* recorded recently that in November, 1912, the moving picture "Queen Elizabeth," with Sarah Bernhardt, was being shown at the Apollo—the South Troost avenue theatre, now of the Fox Midwest circuit. . . . These drive-ins are still operating: Boulevard, Riverside, Highway, and the Shawnee. . . . The Summit, neighborhood theatre of the Commonwealth Theatres in Kansas City, Mo., reopened November 6.

LOS ANGELES

Charlie Kransé, Favorite Films, returned from a business trip to New York. . . . "Buck" Stoner, assistant to Herman Wobber, was in town. . . . A mass meeting of all Film Row Club members was held at the Boulevard theatre recently. . . . Stan Lefcourt has announced his resignation from the United Artists branch here, and will take up his new duties as assistant to Gus Diamond of the Pacific Drive-In Theatres Corp. Bert Pollard, of the same office, has been upped to the position of sales manager. . . . Irv Levin, Favorite Films, is back in town after attending the Mutual Productions convention in Chicago. . . . Out of towners spied on the Row were: Mrs. Rebecca Carrillo, Moor Park; Vince Murphy, Nace Theatres, Phoenix; and Earl Strebe, Palm Springs.

LOUISVILLE

According to the Kentucky *Revenue*, a report of state revenue compiled by the Department of Finance and the Department of Revenue, tax revenue on amusement (combined), for September 1952 was \$162,759.44 as compared to \$140,525.11 for September, 1951, indicating an increase of \$22,234.33. . . . Harold Sliter, district manager for Schine Theatres with offices in Lexington, Kentucky, has been promoted to supervisor of Schine's properties in Ohio. Harold will be replaced in Lexington, by Bob Cox, who heretofore has been city manager. . . . With the closing of the Theatrical Twin

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drive-in theatre, Jeffersonville, Indiana for the season, Mr. and Mrs. Bob Harned are to leave soon for their annual sojourn to the sunny south of Florida. . . . Bob Cox has been named by Ralph McClanahan, president of KATO, to succeed Harold Sliter as a director in KATO. . . . Tentative dates of April 13 and 14th have been set for the annual Kansas Association of Theatre Owners convention.

MEMPHIS

Bal Barnes has purchased Victory theatre, Burnsville, Miss., from Lester Ligon. . . . B. F. Jackson, owner, has finished and opened his new MoJac Motor-In Movies at Indianola, Miss. . . . Sunday movies were defeated by voters of Jackson, Tenn., in the Nov. 4 elections. This is the fourth time Jackson has decided against legalizing motion pictures on Sunday. . . . R. L. Bostick, manager of National Theatre Supply Co., is on a business trip to Atlanta and Charlotte. . . . Tony Tedesco, salesman, United Artists, was in St. Louis to attend a company sales meeting. . . . James Smith, head shipper, Paramount, was promoted to the booking department and John Coll, shipper, promoted to head shipper. . . . Enoch Stevens, Universal, will be married Nov. 22 to Bonnie Jean Gatlin. . . . C. O. Taylor has purchased Pines theatre, Dierks, Ark., from K. D. Williams.

MIAMI

A little re-shuffling of personnel in the Wometco circuit placed Krag Collins as assistant at the Rosetta and Chet Gole assisting Dana Bradford at the Center. . . . Cooperating with the Miami Daily News Youth Roundup, Florida State Theatres' Colony ran a contest tie-in with the "Miracle of Our Lady of Fatima." . . . The Variety Club is sponsoring the Ringling Bros. Barnum and Bailey circus November 21-23, as a benefit for Variety Children's Hospital. . . . A de luxe cocktail party for the press recently unveiled the mammoth new studio building of Wometco's WTVJ in the remodeled Capitol theatre. . . . Blood bank donors were given passes to the Wometco showing of "Something for the Birds." . . . Movie-land's Louis B. Mayer was at the Saxony recently, where he was to present the Industrial Award to K. I. Keller of Chrysler Motor Corporation.

MILWAUKEE

Harlen P. Croy, Mosinee theatre, Mosinee, Wis., announced that Joe Woodward, Milwaukee, is doing his booking and buying. . . . Ben Marcus's remodeled State theatre, formerly called the Midway at Wausau, reopened November 12 showing "Ivanhoe." . . . New London has plans for a drive-in theatre, according to Lee Macklin, the future owner and operator of the Grand theatre there. . . . Still another drive-in is planned for at Little Chute, Wis. There are now 37 drive-ins in Wisconsin with a prospective 20 more by next summer. . . . The new city manager for Eskin Theatres Management Company's Eskin and Riehland theatres at Richland Center, Wis., is Wayne Berkley. . . .

Mark Morgan, Cedarberg, is the new buyer for Unity Theatres here. . . . John Juell manages the Garden and Grand theatre in South Milwaukee.

MINNEAPOLIS

Hal Graham is new assistant manager of the RKO Orpheum, replacing Howard Walstead, who was transferred to the RKO Pan. . . . Robert Levy, son of M. A. Levy, 20th-Fox district manager, is engaged to LaVerne Ann Wagner. . . . Dick Kolling, former booker at Warners, has joined the booking staff at 20th-Fox. . . . And Don Urquhart has returned to Warners as booker after serving in Korea. . . . Saul Elkins, formerly of Warner Bros., will direct a series of television shorts entitled "The Sporting Chance" at Reid H. Ray studios in St. Paul. The firm previously was confined to advertising films. . . . A \$22,000 theatre is being built at Cogswell, N. D., by Cogswell Amusement Co. . . . Gordie Rydeen, formerly manager of the loop Gopher, is new manager of Volk circuit's Nile and Riverview. . . . John Bernard (Doc) Dougherty, 60, president of Film Advertising Agency, died after a lengthy illness.

NEW ORLEANS

Ruth Sales is the new cashier at 20th-Fox. She replaces Emily Passman, who resigned. . . . Out of city exhibitors making the rounds were Frank DeGraau, Abbeville, La.; Ann Molzon, Labadieville, La.; Phillip and Warren Salles, Covington, La.; Robert Long, Baton Rouge, La.; Gordon Ogden, Baton Rouge, La.; Ed Orte, Clere-mont Harbor, Miss. . . . A. L. Lee, Solo Cup representative, attended the company's National convention at the Edgewater Beach in Chicago. . . . James Hoadley, formerly with Masterpiece, now with Uncle Sam's Army, spent a week at home enroute from Camp Francis E. Warren, Cheyenne, Wyoming, to the Far East. . . . Max Connitt, Mississippi theatre owner, was a Texas caller. On his way home to Newton, he stopped off for a three day stay at his New Orleans headquarters.

OKLAHOMA CITY

"The Snows of Kilimanjaro," in its third week in the city, has been moved over to the Tower theatre. . . . "Because You're Mine," showing at the Midwest, has been held over for a second week. . . . Jerry Barton, son of Lewis Barton, theatre owner, reached his 21st birthday at 2 a. m. Nov. 4 and he got to vote. . . . Ted Drummond, manager of the Capitol theatre, saw his young daughter, a Camp Fire Girl, in the film which is being shown to help with the United Fund Drive. . . . Cecil Hudson, former manager of theatres at Henryetta, has been appointed engineer and manager of Community Television Company at Duncan, Okla. . . . The Skyview drive-in theatre had Bargain Night at Ardmore, Okla., Oct. 30, when the price of admission was 50¢ per car load. . . . The Moonlite theatre, Stillwater, Okla., has been closed for the season. . . . Charley Baker, 58, Brady theatre owner, died Oct. 28. He owned the Palace theatre and the Lyric, now called the Brady. He retired several years ago.

OMAHA

Jack Jacobs, son of Columbia exchange manager J. H. Jacobs, received a second lieutenant's commission at Camp Gordon, Ga. . . . A. A. Renfro, chief barker of the Variety Club, announced the Tent 16 Christmas Party would be December 13 at the Blackstone Hotel. . . . Howard Brookings, Oakland, La., exhibitor, celebrated his silver anniversary in the movie business with 10 cent admissions for a week at his theatres at Avoca, Oakland, Carson and Walnut. . . . Rich Wilson, MGM salesman on the sick list for some time, is back on his territory. . . . Funeral services were held at Crosby-Kunold Mortuary for Guy Slipper, whose son, Glenn, heads National Theatre Supply offices at Omaha and Des Moines.

PHILADELPHIA

Jeanette Lewis, of United Artists, resigned as business manager of Local F7, IATSE, made up of exchange front office workers. George Evans, of Universal, promptly resigned to take the post with David Law, of Warner Brothers, becoming the new president. . . . The Italia reopened this week with Ralph Schwartz the new owner of the neighborhood house. . . . The Garden drive-in, Humlock Creek, Pa., has been completed with William Cragle operating the new open-airer. . . . Columbia salesman Ben Felcher was feted by co-workers upon his leaving the city to become branch manager for the company at Buffalo, N. Y. . . . An ordinance exempting charitable, religious and educational groups from payment of the city's 10 per cent amusement tax was approved. . . . Donald Korson, son of Dave Korson, Columbia sales manager, and Betty Jean Yorshis, of Boston, announced their engagement with the wedding scheduled in January.

PITTSBURGH

Mayor David L. Lawrence has proclaimed the week of Nov. 17-23 as Variety Club Week here. Variety Clubs International will hold its mid-winter session here during that time and on Sunday, the closing day, the Variety Club Tent No. 1 will hold its Silver Anniversary banquet in the William Penn Hotel. . . . On the eve of the dinner the club will hold an all-night telethon to raise funds to build a hospital wing to the Rosalia Foundling Home. . . . John H. Harris, International big boss, is chairman of the event. . . . Carl Ferrazza has resigned as manager of Loew's Ritz theatre. He has been named manager of the Keith theatre in Cincinnati. . . . Marty Burnett, district manager for Loew's, was here for a meeting with Bill Elder, manager of Loew's Penn. . . . The 1953 Variety Club Crew will be composed of Carl Doser, chief barker; Norman Mervis, first assistant; Harold Lund, second assistant; Sam Speranza, doughboy, and Al Weiblinger, secretary.

PORTLAND

First run business is still in a slump here this week. J. J. Parker's Broadway theatre reports that TV has not hurt their B.O. as they are doing the same gross this month

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as last year. . . . Paramount manager Oscar Nyberg had the Danny Kaye Show on his stage for four days last week. . . . Walter Hoffman, Paramount field man, in town for a few days working on campaigns for forthcoming Paramount pictures. . . . Nancy Welch, Guild theatre assistant manager, in charge of the United Fund Drive for theatres. . . . Hamrick city manager, Marvin Fox, back at his desk after a week's vacation. . . . Jack Braxton, United Artists manager, will feature a request picture as a second feature on Friday nights. . . . Johnny Ray in at the Auditorium for a one niter for Van Tonkins. . . . William Thedford, who is a top executive of the Evergreen theatre circuit, in from Seattle for a day of general business matters.

PROVIDENCE

Ted Mack and a unit of his TV Amateurs proved an excellent drawing card at the Metropolitan. . . . Dave Levin, RKO Albee manager, used considerably increased newspaper advertising heralding "The Snows of Kilimanjaro." . . . The Providence Sunday Journal ran a two-column feature, complete with several pictures, regarding the success of a local boy who made good writing music in Hollywood, Irving Gertz. . . . The Avon Cinema regaled appreciative audiences with an all-comedy show, headed by Cary Grant in "Mr. Lucky," and John Wayne in "Lady Takes a Chance." This is a departure from this art-house's normal fare of foreign films. . . . Many neighborhood houses are solving the parking problem by sub-leasing nearby parcels of land where patrons' cars are parked free. It appears to be a real incentive to patrons.

SAN FRANCISCO

The George Mann Theatres now have their own system of group insurance. . . . Grosses for first week pictures fell off considerably here. . . . Visitors to the city included Bill Heinemen of United Artists who was at the exchange for two days and conferred with George Mann. . . . Ted Galanter, MGM exploiter and Max Berent, Warner Brothers publicist, are out of town. . . . New on the row are two shippers at National Screen Service: Philip Clasen and Carl Perez. Donald Pierce, NSS shipper, joined the Navy. . . . Caroline Johnson, United Artists biller, has been promoted to assistant cashier. . . . Wallace Levin, son of Jesse Levin (General Theatrical) and manager, the Roosevelt, is now at Ft. Riley, Kansas, for basic training. Donald Wine, formerly of Warners, Fresno, replaced him. . . . Louis E. Blair reopened his Chester in that town. . . . Blumenfeld Theatres closed the Cerrito, El Cerrito.

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ST. LOUIS

Mrs. Lulu Corwin, 59-year-old mother-in-law of Lester R. Kropp, co-general manager of the Fred Wehrenberg circuit, died November 1. . . . Final meeting was held November 12 for a definite formation of Film Industry Employees Welfare Fund. . . . Southwestern Bell Telephone Co. announces plans for construction of its first St. Louis-Kansas City microwave radio relay before the first of the year. 260 mile line will carry six channels, 2 for television. . . . Group of St. Louis businessmen organized recently under the title of Missouri Valley Television Company seeking permit for a new station. . . . Out of city exhibitors in town last week included Norman Paul of Carlinville, Ill.; Paul Musor of Casey, Ill.; Russell Armentrout of Louisiana, Mo.

VANCOUVER

Jack Donnelly, Dominion projectionist, in military hospital for a major operation. . . . Ted Ross, on the sick list for six months, formerly with 20th-Fox, is back on film row with JARO, replacing Audrey Jakes, resigned. . . . The Orpheum staff held a surprise birthday party for manager Ivan Ackery who said he is the same age as Jack Benny. . . . John Schuberg, Canada's oldest showman, back from Toronto where he represented the local Canadian Picture Pioneers at the "Showman of the Half Century" dinner. . . . The rapid expansion of drive-ins, both in British Columbia and the three prairie provinces, is reaching to the point of overbuilding. Five more airers are in the planning stages here. . . . A new \$80,000 drive-in company, Sunset Auto Theatre, Ltd., has been formed at Duncan on Vancouver Island and will begin operations in 1953. The theatre will accommodate 400 cars.

WASHINGTON

The Variety Club Board of Governors for 1953 includes: Victor J. Orsinger, chief

barker; Gerald P. Price, 1st assistant; Jack Fruchtman, 2nd assistant; Alvin Q. Ehrlich, property master; Sam Galanty, dough guy; George A. Crouch, Orville Crouch, Nathan D. Golden, Joseph Gins, Fred S. Kogod, J. E. Fontaine, and the five past chief barkers: Jerry Adams, Morton Gerber, Wade Pearson, Jake Flax and Frank M. Boucher. New to the board in 1953 are Orville Crouch and Joseph Gins. . . . Dr. Roger Albright, director of educational services of the Motion Picture Association of America, was scheduled to speak at the meeting of the Motion Picture and Television Council of the District of Columbia on November 14. . . . Bob Grace, office manager and head booker at Paramount, is convalescing after recent hospitalization. . . . Local F-13 held a meeting to nominate officers for the coming year. Final elections will be held December 1.

Children Attend Special "Andersen" Premiere

RKO Radio was to stage a special invitational premiere of Samuel Goldwyn's "Hans Christian Andersen" at the Paris theatre in New York November 15 for youngsters between the ages of six and 14, children of celebrities, press, radio, magazine and TV representatives. Plans call for a full-scale premiere, with NBC's TV puppet personality, "Rootie Kazootie," as host and master of ceremonies. The regular premiere of the film will be held November 24 at New Yorks Criterion theatre.

Documentary Has Premiere

ST. LOUIS: Edgar M. Queeny, St. Louis industrialist, presented the world premiere of "Wakamba," the second all-color, sound motion picture to be made from his 1950 African expedition; at the Fox theatre Tuesday night. The 82-minute film is a documentary like its controversial predecessor "Latuko," and is a story of tribal life with many wild animal shots. Profits will go to the American Museum of Natural History.

M-G-M TRADE SHOW-NOV. 21st "DESPERATE SEARCH"

| | | | | |
|----------------|---------------------------|---------------------------|-------|-----------|
| ALBANY | 20th-Fox Screen Room | 1052 Broadway | 11/21 | 2 P.M. |
| ATLANTA | 20th-Fox Screen Room | 197 Walton St., N. W. | 11/21 | 2 P.M. |
| BOSTON | M-G-M Screen Room | 46 Church Street | 11/21 | 2 P.M. |
| BUFFALO | 20th-Fox Screen Room | 290 Franklin Street | 11/21 | 2 P.M. |
| CHARLOTTE | 20th-Fox Screen Room | 308 S. Church Street | 11/21 | 1:30 P.M. |
| CHICAGO | H. C. Igel's Screen Room | 1301 S. Wabash Ave. | 11/21 | 1:30 P.M. |
| CINCINNATI | RKO Palace Bldg., Sc. Rm. | 16 East Sixth Street | 11/20 | 8 P.M. |
| CLEVELAND | 20th-Fox Screen Room | 2219 Payne Ave. | 11/21 | 1 P.M. |
| DALLAS | 20th-Fox Screen Room | 1803 Wood Street | 11/21 | 2:30 P.M. |
| DENVER | Paramount Screen Room | 2100 Stout Street | 11/21 | 2 P.M. |
| DES MOINES | 20th-Fox Screen Room | 1300 High Street | 11/21 | 1 P.M. |
| DETROIT | Max Blumenthal's Sc. Rm. | 2311 Cass Avenue | 11/21 | 1:30 P.M. |
| INDIANAPOLIS | 20th-Fox Screen Room | 326 No. Illinois St. | 11/21 | 1 P.M. |
| JACKSONVILLE | Florida State Screen Room | 128 East Forsyth Street | 11/21 | 2 P.M. |
| KANSAS CITY | 20th-Fox Screen Room | 1720 Wyandotte St. | 11/21 | 1:30 P.M. |
| LOS ANGELES | United Artists' Sc. Room | 1851 S. Westmoreland | 11/21 | 2 P.M. |
| MEMPHIS | 20th-Fox Screen Room | 151 Vance Avenue | 11/21 | 12 Noon |
| MILWAUKEE | Warner Screen Room | 212 W. Wisconsin Ave. | 11/21 | 1:30 P.M. |
| MINNEAPOLIS | 20th-Fox Screen Room | 1015 Currie Avenue | 11/21 | 2 P.M. |
| NEW HAVEN | 20th-Fox Screen Room | 40 Whiting Street | 11/21 | 2 P.M. |
| NEW ORLEANS | 20th-Fox Screen Room | 200 S. Liberty St. | 11/21 | 1:30 P.M. |
| NEW YORK | M-G-M Screen Room | 630 Ninth Avenue | 11/21 | 2:30 P.M. |
| OKLAHOMA CITY | 20th-Fox Screen Room | 10 North Lee Street | 11/21 | 1 P.M. |
| OMAHA | 20th-Fox Screen Room | 1502 Davenport St. | 11/21 | 1 P.M. |
| PHILADELPHIA | M-G-M Screen Room | 1233 Summer Street | 11/21 | 2 P.M. |
| PITTSBURGH | M-G-M Screen Room | 1623 Blvd. of Allies | 11/21 | 2 P.M. |
| PORTLAND | B. F. Shearer Screen Rm. | 1947 N. W. Kearney St. | 11/21 | 2 P.M. |
| ST. LOUIS | S'Renco Art Theatre | 3143 Olive Street | 11/21 | 1 P.M. |
| SALT LAKE CITY | 20th-Fox Screen Room | 216 E. First St., So. | 11/21 | 1 P.M. |
| SAN FRANCISCO | 20th-Fox Screen Room | 245 Hyde Street | 11/21 | 1:30 P.M. |
| SEATTLE | Jewel Box Preview Thea. | 2318 Second Ave. | 11/21 | 1 P.M. |
| WASHINGTON | RKO Screen Room | 932 New Jersey Ave., N.W. | 11/21 | 2 P.M. |

Except Cincinnati, which is Nov. 20.

M-G-M presents "DESPERATE SEARCH" starring Howard Keel • Jane Greer • Patricia Medina • with Keenan Wynn • Robert Burton
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Detroit Allied Names District Representatives

DETROIT: The board of directors of Allied Theatres of Michigan, during its recent annual convention have erected the following representatives by districts: District One, Al Akerman, Detroit; two, Joseph Denniston, Monroe; three, C. J. Beechler, Charlotte; four, Henry Carley, Holland; five, Allen Johnson, Grand Rapids; six, Herbert Fox, Mason; seven, R. Ashmun, Caro;

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NEW EQUIPMENT

RCA 868 photocells, \$2.95; sand urns, \$4.95; parts for Simplex and Powers, 30% discount; 60 ampere rectifiers, \$435 pair; Brite-Lite soundscreens, 35¢ foot. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

MARVELOUS MASONITE MARQUEE LETTERS—saves over 50%: 4"—35c; 6"—50c; 8"—60c; 10"—75c; 12"—85c; 14"—\$1.25; 16"—\$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

SELLING LIKE HOT CAKES! RECTIFIER bulbs 15 amp. \$4.29; stereopticons, 500W \$24.95; Ples pistol sizers \$2.15; Griswold 35mm splicers \$22.95; Neumade rewinds \$9.95 set. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

SPECIAL SCREEN SALE WHILE THESE OVERSTOCKED famous brand new screens last. 3-4'x12' @ \$36; 2-10'x14'3" @ \$48; 1-12'9"x16' @ \$68; 1-14'3"x19' @ \$90; 1-17'x21' @ \$130. All white perforated. Also 1-8'x11' silver unperforated \$35. Black flameproofed duvetyne masking cloth 36" wide @ 60c. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 4125 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

THANKSGIVING — MASKS \$12.50 PER THOUSAND. Coloring books, comic books. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

STUDIO EQUIPMENT

CAN YOU TAKE PICTURES? SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

DRIVE-IN EQUIPMENT

ORDER NOW. TAKE TIME PAYING. COMPLETE dual projection and sound from \$1,595. In-car speakers \$15.95 pair with junction box. Available on time. Send for equipment list. S.O.S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

eight, Wayne Chase, Lake Odessa; nine, Glenn Wallace, Scottsville; 10, Ed Johnson, Bay City; 11, Martin Thomas, Menominee; 12, John Schuyler Marquette; 13, Lew Wisper, Detroit; 14, Emerson Wood, Harbor Springs; 15, Elliot Cohen, Detroit; 16, John Vlachos Flat Rock; 17 Adolph Goldberg, Detroit; 18, Irving Belmski.

The following were elected as alternates (with no alternate from district one): two, Rene Garmann, Monroe; three, E. J. Pennell, Bronson; four, Harry Burin, Benton

Harbor; five, Marti Christiansen, Muskegon; six, E. P. Dalton, Flushing; seven, N. Stafford, Cass City; eight, Stanley Marz, Saginaw; nine, Ed Loomis, Elk Rapids; 10, W. James Olson, Clare; 11, Joseph DePaul, Sault Ste Marie; 12, Ben Grobaski, Lanse; 13 Racy Schreiber, Detroit; 14, Fred Delodder, Detroit; 15 Lou Mitchell, Detroit; 16, Roger Robinson, Detroit; 17, Irving Goldberg, Detroit; 18, Roy Hardy, Pontiac. Lawrence Griffin of Manton was elected director at large for a three-year term.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Let's Organize Our Children's Clubs Nationally

SINCE we read of that young man in England who started his own Roy Rogers Riders Club, for a membership fee of five shillings a head, and acquired a going business for himself, with 38,000 paid-up members, we've wondered why we don't follow this pattern more carefully at home. All the big British theatre circuits operate their children's clubs on a national basis, the ABC Minors' Club and Odeon Children's Cinema Club, have national weight and identity throughout the U. K.

We haven't anything remotely resembling this kind of coherent action on this side of the water. Many theatres have children's clubs, many are affiliated loosely with one or the other of the famous-name cowboy stars. Charles M. Duncan, manager of the Alhambra theatre, a neighborhood theatre in Decatur, Illinois, has the largest club we've heard from in this country, with ten thousand juvenile members, signed up and active in club affairs.

But somewhere and somehow, we believe there will sooner or later be some one person, or possibly a group, who will organize the children's clubs on a national basis, and put them together with the firm intention of creating a permanent, united front, that will deal with sponsors, theatres, members, on a strictly commercial basis. Many years ago we knew Herbert T. Rawll, who founded the "Christmas Clubs" and sold the idea to banks all over the country. Actually, there isn't anything either original or particularly ingenious about the basic idea of saving so much every week for 50 weeks so you'll have money for Christmas, but the total amounts now subscribed through banks run into many millions of dollars, and Rawll's company collects a flat fee of a fraction of the gross deposits for their service.

We believe that somebody will eventually christen the collective children's clubs with a copyrighted name and give it the benefit of national organization, with accessories and services such as the Christmas Clubs provide for banking houses. This will be sold to theatres as a "package"—possibly

LAGGING TRADE SHOWS

Years ago, a professional club woman pushed a harassed West Virginia exhibitor against the wall and gained his admission that he hadn't actually seen the picture that he had booked in advance. So, the politicians moved in and made it obligatory for distributors to provide trade shows, but they neglected to make it equally compulsory for exhibitors to attend these trade shows or see the pictures.

As a matter of fact, when we were personally active in theatre management, we depended upon the trade paper reviews for our belief in and opinion of current pictures. We read them religiously, and we came to know the reviewer's signature with something of an "old friend" quality. We knew that he had the same vision and appreciation of films that we had, and he saw the films with our viewpoint. And we discarded the "arty" reviews for those that were down to earth.

Actually, the trade shows and the Government interference in our business which brought them about, have always been unnecessary for those who read and use the trade press, as they should, in the operation of their theatres, at the local level.

through National Screen or Filmack, but with protection for the idea, and substantial national coverage.

Such an outfit could negotiate interesting "deals" with national sponsors, and would be in a position to support a program of pictures across the board, with or without a famous-name cowboy or any other movie star. It might be space-ships one year, or atomic power the next, whatever captured the young imagination. Whatever happened, it would be coherent, collective, commercial business enterprise, and so operated, with a million members and a national charter to accomplish their purpose.

Montague Salmon, managing director of the Rivoli theatre on Broadway, received the unusual "Silver Brotherhood Medal" at an executive committee meeting of the National Conference of Christians and Jews, at the Waldorf Astoria, last week. We say "unusual" because this honor is rarely bestowed, and only one other received an award in this closed session of the committee. He was Charles M. Reagan, vice-president of distribution for MGM, whose qualifications were equally outstanding. "Monty" got his honors for having collected \$1,000 each year for the past seven years, as part of his contribution to the Conference, from the Rivoli theatre.

Next year, and every year, "Brotherhood Week" is observed, from Lincoln's Birthday to Washington's Birthday, in February. It is not too early to make your plans now, to take part in this beneficial public relations plan for theatres, on Main Street.

When we knew Ken Prickett he was an exploiter out of Boston for good old MGM, but more recently, he has been down in Texas, and is now reported as "a Dallas showman." In this new capacity, he has been conducting a survey to determine, by a door-to-door canvass, why the old familiar faces were missing at the box office. He found out; and it is enlightening.

The three new TV stations in Dallas were not keeping a majority away from the movies. More were "tied up" with installment buying which took their amusement dollars. Others said they "got tired of the movies"—a challenge, if there ever was one. Some had read in the papers that the movies were "off," and they lost interest.

But more than 60% of those interviewed cheerfully accepted passes in return for their information, and most of these came back, attended with one or more paid admissions to include all the family and friends. It shows that there might be a lull, but not a depression; a temporary decline, but not a discouraging climax.

Walter Brooks

Lots of Fun— In Rochester

4,265 persons attended Lester Pollock's Annual Spook Show, at Loew's theatre, Rochester, on Friday, October 31st, and hundreds were turned away, to prove again that the public likes this kind of audience participation in holiday programs. Lester does a wonderful job, but this is something that almost any manager can do in almost any theatre. Look at the pictures of the shaving contest—lady barbers using wooden razors! The balloon blowing contest, and pie-eating—anything for a laugh!



"The Thief" Steals the Show at the Roxy



New York exploitation for "The Thief" was executed by Lige Brien of United Artists and Isabelle Austin, of the Roxy theatre, with pretty girls in Bikini bathing suits, on a float, and sweater girls passing out

lollipops, to attract plenty of attention. In the center picture, a Meilink Safe that opened if you dialed the last number in the combination to win any one of 150 prizes valued at over \$2,000.

Warner's to Give Away a New Home

When Ted Schlanger, Warner's zone manager in the Philadelphia zone, convened with Warner-Stanley theatre managers in the tri-state area of Eastern Pennsylvania, Southern New Jersey and Delaware, last week at the Bellevue Stratford hotel in Philadelphia, he had something beyond the announcements made at previous zone meetings by way of incentive to build business. In addition to \$2500 in awards from the company and \$1000 from 10 major distributors in side-money for managers, there will be a local contest, sponsored by the *Philadelphia Daily News*, to give away a \$25,000 house with a new 1953 car in the garage.

Dean R. McCollough, editor of the *Daily News*, praised Schlanger for his 17 years of community service in Philadelphia, and said there were 1,000,000 families within the circulation area of the newspaper whose dream and ambition it was to own a home. He outlined a program of cooperation with Stanley-Warner theatres to conduct the contest, which was reprinted for distribution, and which the newspaper published as a special edition in which the front and back pages were devoted entirely to the announcement of the contest. In his keynote address at the meeting, Ted Schlanger asked for a "Showmanship Crusade—to make your community 'motion-picture-in-the-theatre' conscious."

The "Crusade" has already piled up some extraordinary results by way of accomplishment. Automobile giveaways totaling \$21,000 have been made available as exploitation, plus 48 bicycle giveaways, 6 deep freezers, twelve TV sets, 2 pianos, a furniture giveaway worth \$3000 and a complete kitchen worth \$2500. That's only part of it, with theatre "rentals"—sell-outs in advance for holiday shows—adding up to \$17,500. Free space in local newspapers, in excess of 7500 lines, is already committed.

Harry Kalmine, president and general manager of Warner's theatres, Harry Goldberg, director of advertising from the home office, and Everett Callow, handling advertising and exploitation in Philadelphia, were present. These last two are both Quigley Award winners. Jerry Pickman, vice-president in charge of advertising, publicity and exploitation for Paramount Pictures, and Stirling Silliphant, publicity manager for 20th Century-Fox, also addressed the meeting. Robert Coyne, of COMPO, conducted an open forum on tax repeal.

Bob Carney's campaign on "Ivanhoe" from Loew's Poli 'theatre, Waterbury, is spread over 45 items, single-spaced, on two long sheets of legal-cap paper.

Lynn Farnol is finding those great merchandising tie-ups for Cinerama that he formerly produced for old-fashioned motion pictures, only now in third dimension!

"Selling the Theatre Is the Best Way to Sell the Picture"

In Canada recently we applauded the phenomenal ticket book sales in Famous Players theatres which is now a year-around endeavor, and the foundation of their consistent sale of nearly three million tickets a week, across the continent. We heard them explain how this grew, from a Christmas idea eleven years ago, to the point where it is now a regular weekly proposition, not tied to any particular date or occasion, except the convenience of their patrons.

This is as it should be, for they are *selling their theatres* with every such ticket book sale. Holders of Famous Players ticket books are the most regular patrons of the movies. They have already paid for their tickets, in advance, so there is no question of where they are going, and they go much oftener than if it meant a new outlay of cash on each occasion. The audience is pre-sold, not the picture; and the theatre is the attraction which draws them.

Curiously, these ticket book buyers get no tremendous bargain. They save 10% and it is often said, the *convenience* is what they buy in advance. The circuit pays another 10% to salesmen who sell books to the public, and that is another wonderful story, told by one of their managers, who has the Boy Scouts out selling ticket books for their commission, which they earn; and then he

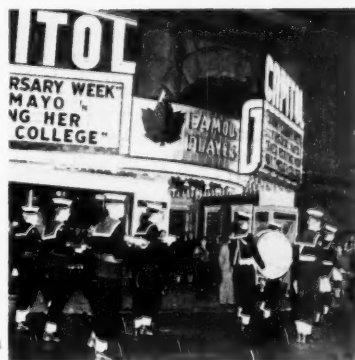
"stands treat" by entertaining 600 of these boy salesmen with a special free show at the theatre. That is advertising in itself that you can't buy with ordinary money or even with Canadian dollars at a premium. It's the kind of word-of-mouth advertising that money can't pay for.

Families with ticket books are much more apt to go to the movies in family groups than those who must lay out the cost of a group of tickets at the box office. And those who hesitate—those who "look in the paper," those who linger with thoughts of home or television—all of these are more inclined to just put on their things and go to the movies, when they use a ticket book.

Pre-selling of pictures, per se, can influence some potential patrons to "shop around"—or if they are extensively pre-sold on a coming attraction, to sit back and wait for it, passing up plenty of equally good entertainment in the meantime. Selling the theatre will encourage the prospective patron to go tonight—and to trust the theatre to provide a good show. The so-called movie habit can be diminished by the public's inclination to shop, to hesitate, to think it over, and to wait for something that is around the corner or across town, or playing elsewhere than in the convenient neighborhood theatre of their first choice.

—W. B.

ANNIVERSARIES PUT AN ICING ON THE CAKE



Bill Burke, manager of the Capitol theatre, Brantford, Ontario, sends these interesting pictures of the front of his theatre, decorated for their 33rd Anniversary celebration, and the beautiful cake, which was furnished by a local bakery, following the architectural



style of the Famous Players theatre, with acknowledgment of Anniversary wishes from many nearby merchants and friends. It's a pleasure to receive such an acknowledgment in your home town, and it goes far to cement friendly relations with your public.

Campaign Catalog

'MAYFLOWER' LANDS WITH LOAD OF EXPLOITATION

M-G-M has scheduled "Plymouth Adventure" for approximately 400 Thanksgiving Week openings, the greatest number in any seven-day period for a given picture in the history of the company. It was announced at the home office. The Technicolor attraction was slated to have its world premiere at the Radio City Music Hall, November 13.

Howard Dietz, vice-president and director of advertising, publicity and exploitation, and his staff are planning one of the most comprehensive campaigns for "Plymouth Adventure," the nationwide planning to be highlighted by special advertisements in newspapers with a total circulation of close to 50,000,000, prior to and during the run of the picture.

Sparking the promotion campaign will be a tour of the Mayflower replica used in the film version of the best seller, Elliott Foreman of Dan Terrell's New York exploitation staff will act as advance man and precede the tour in all cities, while Capt. Volney Phifer, who participated in many of M-G-M's road touring stunts, will be in charge of the boat on its trip.

Plenty of Ancestors

Special screenings are scheduled to be held in cities where descendants of the Pilgrims are located, for timely publicity. Also screenings will be held for newspaper men, radio and TV editors and other local personalities whose offices will be used to advantage in promoting the picture.

On November 20, an invitational screening will be held at the Old Colony Theatre in Plymouth, Massachusetts. This theatre is scheduled to hold the New England premiere on November 25 with other theatres following shortly thereafter.

The invitational list for this special screening will include guests of the Mayflower Society who are direct descendants of the Pilgrims, members and guests of the Plymouth Chamber of Commerce and other notables from the New England area.

All told, more than 400 will be invited by M-G-M, the Plymouth Chamber of Commerce and the Mayflower Society. A luncheon with typical Thanksgiving fare (turkey, ham and the trimmings) will be held prior



24-sheet for "Plymouth Adventure" keys the campaign, stressing Spencer Tracy in his newest and best, heading the strong cast which includes Gene Tierney, Van Johnson and Leo Genn. Dawn Addams as "Priscilla" is young, and your audience will discover her in this picture.

to the invitational screening at Plymouth Memorial Hall, which is to be decorated in the Pilgrim tradition. Direct descendants of the Mayflower will act as hosts dressed in the costumes of their ancestors.

During the luncheon M-G-M has arranged for a visual re-enactment of the signing of the Mayflower Compact. The Mayflower replica used in "Plymouth Adventure" will be in Plymouth at the time and will be accompanied by a fleet of Plymouth cars as a special motorcade.

The Mayflower model is 17 feet long, 12½ feet high, and 3½ feet wide. There will be a catwalk leading from the truck to the boat with stairs on either side of the boat. Young ladies dressed in Pilgrim costumes will act as hostesses. A "facts booklet" with the historical background of the Mayflower and Pilgrim souvenir hats will be given to the public visiting the boat.

National tieups and special accessories are many, including plastic 4-color stick-on; special 4-in-1 fan photos (which include Spencer Tracy, Gene Tierney, Van Johnson, Dawn Addams); an educational 1-sheet for schools, museums, libraries, book stores and institutions; a Mayflower postcard in color; an angora Priscilla hat for women; Roger Van S bags and belts; a study guide edited by William Lewin, Ph.D. for educational

institutions; an outer lobby and inner lobby display by National Screen; a novelty Plymouth hat made of cardboard.

Also a special set of photos comprising nine previous pictures in which Spencer Tracy starred, for newspaper or special lobby layouts; full sized co-op mats; special jig-saw puzzle picturing the Mayflower; a special Perma-Book edition of "Plymouth Adventure" by Doubleday.

An M-G-M record featuring the music from the picture, special historical quiz sets for students and the public.

M-G-M also is making good use of its national tieup with Quality Bakers which will feature Dawn Addams, who appears as Priscilla in the film, in ads in hundreds of newspapers. The same photo and picture credit will be found on labels wrapped around thousands of bread loaves.

Fashion shows where the wedding gown can be featured are among the suggestions in the special press book gotten out by M-G-M.

There also is a Free Westinghouse and New Homes Sewing Machine Fashion Award contest for which \$50,000 in prizes will be distributed by 3,500 dealers. The contest is open to every town of 20,000 population and over. It is now in effect and winds up November 30.

Field Men In Action

Dan S. Terrell, exploitation director for MGM in New York, announces that his company will have twenty-seven field men, operating under the direction of six division press representatives, in the coming weeks, with "Ivanhoe," "The Prisoner of Zenda" and the 400 saturation openings of "Plymouth Adventure" as their assignments. Elliott Foreman is about to sail on board the replica of the "Mayflower" for a cruise to the key cities.

In Arthur Cantoni's eastern division, Abe Bernstein at Albany; Floyd Fitzsimmons in Boston; Ed Gallner in Philadelphia, will follow this schedule. Emery Austin, heading up the Atlanta division, has Judson Moses in the southeast. Tom Baldrige in Washington, and Jack Weiner, in New Orleans. E. B. Coleman, in Dallas, directs Raymond Willie, Jr., in the southwest; Bernie Evens in Kansas City, and William Prass in Denver; E. C. Pearson, of the central division in Cleveland, has J. E. Watson in Cincinnati, Herb Reade in Pittsburgh, Charles Dietz in Detroit, and John L. John in Indianapolis; Ivan Fuldner's midwest division has Norman Pyle in Chicago, Al Golin in Des Moines, Louis Orlove in Milwaukee and Thomas Letcher in Minneapolis. Ted Gallanter's far west division includes Ed Beck in Los Angeles and Alan Wiedner in Seattle and Portland. Dan Terrell announces that four new field men have been added.

Sid Mesibov, exploitation manager for Paramount, says that the company's men in the field are assigned as follows: On "Cleopatra," Robert Bixler, in Oklahoma City; Robert Blair in San Francisco; Ralph Buring in Pittsburgh; Dave Friedman in Minneapolis; Walter Hoffman in Portland; Peter Bayes in Denver, and Edward J. Wall in Buffalo. For "The Savage" Leonard Allen in Jacksonville; James Castle in Des Moines; and Everett Olsen in Charlotte. For "The Turning Point" E. G. Fitzgibbons in Chicago; Arnold Van Leer in Boston and Mike Weiss in Philadelphia.

Rodney Bush, exploitation manager for 20th Century-Fox, has Hal Marshall of the Philadelphia office, handling "The Steel Trap" in Pennsylvania cities and working with Phil Engel, Boston field man, on the Joseph Cotten tour for the film. Joe Lebowitz, in the New York city area, is putting on the opening of "Thief of Venice" at the Mayfair, as well as handling "Snows of Kilimanjaro" and Thanksgiving dates for "Bloodhounds of Broadway" and "Pony Soldiers." Eddie Yarborough, in San Francisco; Chick Evans in Kansas City; Ted Todd in Chicago; Sam Glassier and Jimmie Gillespie in Dallas, and Sol Gordon in Detroit are campaigning for "Snows of Kilimanjaro," "Stars and Stripes Forever" and Thanksgiving openings.

Big Brass Band

Twentieth Century-Fox announces one of the most extensive film music promotions in recent years with M-G-M Records, for the special "Stars and Stripes Forever" album containing the stirring march music of the grand bandmaster, John Phillip Sousa, who is the subject of this musical biography. The picture is to be the Twentieth Century-Fox Christmas attraction, with a brilliant world premiere in Washington, D. C., and saturation bookings in the holiday period. A series of full-page national magazine ads utilizing a color portrait of Debra Paget, who is featured in the picture, will appear in October and November issues of *Charm*, *Glamour*, *Seventeen* and *Mademoiselle*, sponsored by Westmoreland Sterling Silver.

SHOWMEN'S FORUMS ON 'THIEF OF VENICE'

THE BIGGEST YOU'LL SEE...IN '53! 3 YEARS IN THE MAKING! ... 3 MILLIONS TO MAKE! ... CAST OF TENS OF THOUSANDS!

NEVER Such Wild Pageantry...Lusty Adventure...Glorious Romance!

THE THIEF OF VENICE

These are some of the leading theatres which will be playing "The Thief of Venice" starting Jan. 21st, 1953.

MARIA MONTEZ
PAUL CHRISTIAN

YOUR THEATRE NAME GOES HERE!

ALL THIS... And More!
THE ADVENTURE
THE ROMANCE
THE REVELS
THE TORTURE
THE TRICKS
THE MARRIAGE OF
THE ADVENTURE
THE ADVENTURE

Al Lichtman, director of distribution for 20th Century-Fox, has announced that a series of showmen's forums, resuming the company's original policy of several years ago, will be conducted in key cities for the promotion of "Thief of Venice" with the cooperation of *Collier's* and *Look* magazines. The advertising layout shown above, with a majority of key-city opening playdates included, will launch the pre-selling campaign with the showmen's meetings assembled to discuss the whole advertising and exploitation job that has been planned.

Scores of exhibitors will be invited to the meetings and will be shown how the advertising barrage will pinpoint their local playdates in both magazines. Representatives of the publications will be on hand to outline the over-all campaign in conjunction with 20th Century-Fox staff exploitation and promotion representatives. Preliminary meetings held in Cincinnati, Indianapolis and St. Louis will be followed this week with gatherings in New Haven, Boston, Buffalo, Albany, Philadelphia, Pittsburgh, San Francisco, Washington, Kansas City, Cleveland, Chicago and Detroit. Other dates are Omaha, Denver, Salt Lake City, Milwaukee, Minneapolis, Oklahoma City, Los Angeles, Dallas, Portland, Seattle, New Orleans, Memphis, Atlanta, Des Moines, Charlotte and Jacksonville. The advertising pages will appear as double spreads in the January 31st issue of *Collier's* and the February 23rd issue of *Look*, on the stands January 27th with a combined circulation of 25,000,000 readers.

In addition, 20th Century-Fox and the two magazines have announced a showmanship contest for managers entering as contenders in the pre-selling campaigns, open to any first run theatre in the U. S., with a free, 10-day, all expense trip for two, to Italy, for the best and most productive pub-

licity and exploitation of "Thief of Venice" under the cooperative pre-selling campaign. Double-truck ads, similar in style to the layout above, have been adapted and have appeared in the trade press, to announce this benefit to theatre managers. Deadline for entering the contest is December 20th, 1952, and your playdates must be before March 1st, 1953.

"Peter Pan" Pre-Selling Campaign Through Months

Roy O. Disney outlines the national pre-selling job that is being done for "Peter Pan" beginning with the two-page spread in *American Weekly* and *This Week* Sunday magazine, last July, then *Look's* spread in December, *Life* to follow, *McCall's* and *Newsweek* in February, *Redbook*, *American Magazine* and *Ladies' Home Journal* in March, besides *Parents' Magazine* and the entire fan magazine list in the first three months of next year. The public will hear all about "Peter Pan" through almost a full year of advertising and publicity before it will be available for general release.

Seen by a Million

Loew's Poli circuit theatre participated in Hartford's recent "Cigar Harvest Festival" which they estimated was viewed by 1,000,000 persons as a street display.

Get Your Special XMAS Trailers on GREEN FILM From Good Old Dependable FILMACK

You Can Always Count On Us For Top Quality and Fast Service

1237 S. WABASH CHICAGO 5, ILL. 630 NORTH AVENUE NEW YORK 26, N.Y.

"What the Picture did for me"

Columbia

BAREFOOT MAILMAN, THE: Robert Cummings, Terry Moore—No extra business, mailman not popular, I guess. Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

FIRST TIME, THE: Robert Cummings, Barbara Hale—This is a very cute comedy, a little on the sophisticated side, but drew well and was well liked. Should be good box anywhere. Played Wednesday, October 8. Marcella Smith, Vinton Theatre, McArthur, Ohio.

MARRYING KIND, THE: Judy Holliday, Aldo Ray—This picture didn't have much of a draw here. Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

PAULA: Loretta Young, Kent Smith—The women will enjoy this three handkerchief drama. The story was different and the young boy in the picture mastered a rather difficult role. It's not weekend fare for small towns, but will be all right mid-week. Sent out postcards to all Red Cross members and Gray Ladies and this helped. Played Thursday, Friday, Saturday, September 25, 26, 27. Mel Edelstein, Lybba Theatre, Hibbing, Minn.

PAULA: Loretta Young, Kent Smith—This is a woman's picture and a tear jerker! However, we had quite a few children in the audience and I was expecting trouble, due to restlessness and boredom, but they were fairly well behaved. I attribute this to the fact that they were very interested in the little boy, who, incidentally, did a marvelous job of acting. Good picture, but we can't play too many of this type. Played Wednesday, October 22. Marcella Smith, Vinton Theatre, McArthur, Ohio.

TEN TALL MEN: Burt Lancaster, Jody Lawrence—Don't pass this one up—real good fan fare. Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

WALK EAST ON BEACON: George Murphy, Virginia Gilmore—Good spy drama, but business off. Doubled it with "Treasure of Lost Canyon" (Univ.) with William Powell and Julia Adams—a good human interest story, but business only fair. Played Sunday, Monday, September 21, 22. Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

Lippert

FOR MEN ONLY: Paul Henreid—Played this with "Man Hunt," also a Lippert picture, but the combination didn't mean anything at the box office. Played Tuesday, Wednesday, October 7, 8. Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

Metro-Goldwyn-Mayer

SCARAMOUCHE: Stewart Granger, Janet Leigh—An excellent costume picture that pleased a great majority of the audience. Stewart Granger was very likable in his role, and the picture had enough comedy sequences in it to keep the story from being dragged out. Business was above average and the picture lured people who are not regular movie goers. Played Thursday, Friday, Saturday, Sunday, Monday, September 11, 12, 13, 14, 15. Mel Edelstein, Lybba Theatre, Hibbing, Minn.

TERESA: Pier Angeli, John Ericson—We played this late as part of a double bill, and it proved to be one of the few M.G.M. pictures to really flop here. Comments were, "too long and too slow moving." Second feature, "On Dangerous Ground" (RKO) keeps up a fast and suspenseful pace three quarters of the way through, then the scenes between Ryan and Lupino (as a blind girl) are pretty hard to take. Business was off. Played Monday, Tuesday, October 20, 21. Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WASHINGTON STORY: Van Johnson, Patricia

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Neal: This did unusually poor business. I liked it very much myself, but for some reason people wouldn't give it a chance. Played Sunday, Monday, October 26, 27. Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

YOU FOR ME: Peter Lawford, Jane Greer—We made a great mistake in playing this picture on a single bill. It is strictly for the double bill. It was a good little picture, but it will not be good on a single bill unless you advertise it heavily, and it isn't worth it. Our business was very poor because of the time of the week we played it. Will everyone take a tip from me? Played Sunday, Monday, September 28, 29. Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Paramount

AT WAR WITH THE ARMY: Dean Martin, Jerry Lewis—Very good. Crazy, but they loved it. Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

COPPER CANYON: Ray Milland, Hedy Lamarr—Super western, well worth playing if your patrons like this type of picture. Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

GREAT MISSOURI RAID, THE: Wendell Corey, MacDonald Carey—This good picture did extra business here. Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

MR. MUSIC: Bing Crosby, Nancy Olson—Did no extra business on this. I consider it Crosby's poorest picture. Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

MY SON, JOHN: Helen Hayes, Van Heflin—This, for us, was the surprise picture of the year, not because we did not know it was a finely made film (we had read the MPH review) but because we had underestimated our audience. We had our best crowd for many weeks, and all comments were on Helen Hayes' fine job of acting as the mother. Don't be afraid to play this in small situations, and you may be surprised as we were. Played Wednesday, Thursday, October 15, 16. Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SOMETHING TO LIVE FOR: Joan Fontaine, Ray Milland, Teresa Wright—The title was wrong. It should have been "Something to Look For," because for something everybody is still looking. Business was not good either. Played Wednesday, Thursday, November 5, 6. J. E. Wilson, Majestic Theatre, Clear Lake, S. D.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—Another comedy hit from Paramount which seems to have found the formula for making people laugh. Although the picture resorts to slapstick comedy in parts, the audience seemed to enjoy it, as Bob Hope even says, "This is impossible" in one sequence. Business was way above average and comments were good. Played Thursday, Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, September 18, 19, 20, 21, 22, 23, 24. Mel Edelstein, Lybba Theatre, Hibbing, Minn.

RKO Radio

AT SWORD'S POINT: Cornel Wilde, Maureen O'Hara—Lots of action and Technicolor made this a most enjoyable film for most of our patrons. Technicolor helped sell it, too. Double billed with "Air Cadet" (Universal), on which we received many fine comments. Business above average. Played Wednesday,

Thursday, October 8, 9. Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

KING KONG: Fay Wray, Bruce Cabot—We mailed 2,000 tabloid heralds on this reissue, yet business was only just above average. This is evidently not what our small town audience wants in the way of entertainment. Of course, the children thought it terrific, and some stayed to see it twice. Played Friday, Saturday, October 3, 4. Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Republic

I DREAM OF JEANIE: Ray Middleton, Muriel Lawrence—This did not draw very well. Although we had no complaints and no walk-outs, there was too much classical music in it for my audience. For the first time in the history of motion pictures, the trailer played up the good points of the picture—otherwise we would probably have had to use red ink in totaling up the b. o. receipts. Played Sunday, Monday, October 12, 13. Marcella Smith, Vinton Theatre, McArthur, Ohio.

Twentieth Century-Fox

DECISION BEFORE DAWN: Richard Basehart, Gary Merrill—Excellent picture and acting. Background scenes, if not authentic, are very well done. Although war pictures do not appeal to many, this is still a good show. Played Monday, Tuesday, Wednesday, September 29, 30, October 1. Combes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

PHONE CALL FROM A STRANGER: Shelley Winters, Gary Merrill—A very good picture—different and thoroughly entertaining. Played Monday, Tuesday, Wednesday, September 15, 16, 17. Combes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

OUTCASTS OF POKER FLAT: Anne Baxter, Dale Robertson—This is definitely not pleasant entertainment. It is slow moving with most of the footage taking place in a cabin. The lack of action made the audience restless. The writers adhered very closely to Bret Harte's story, which in my opinion was not screen material in the first place. Played Sunday, Monday, Tuesday, September 28, 29, 30. Mel Edelstein, Lybba Theatre, Hibbing, Minn.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru—Top bill stuff. Terrific appeal for all. The picture stayed through and the kids also wanted to see it over. Makes a great show. Played Monday, Tuesday, Wednesday, October 9, 10, 11. E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru—Somewhat this picture was not all it could have been. Good, but not in the same class as "The Stratton Story," etc. Played Thursday, Friday, Saturday, October 2, 3, 4. Combes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

United Artists

STRANGE WORLD: Angelica Hauff, Alexander Caros—Good jungle fare with plenty of thrills. Played Friday, Saturday, October 3, 4. Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

TRY AND GET ME: Frank Lovejoy, Kathleen (Continued on opposite page)

(Continued from opposite page)

Ryan—Rather than entertain, to many this picture was too brutal and unnecessarily tough to please. Those who could take it, enjoyed it, but they were few. Played Thursday, Friday, Saturday, September 18, 19, 20.—Coombs and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

Universal

BRONCO BUSTER: John Lund, Scott Brady—Played this with "No Run for the Groom" (Univ.) with Tony Curtis and Piper Laurie and had a good matinee on the combination, but in the evening everybody stayed home and looked at TV. Played Sunday, Monday, October 5, 6.—Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

HAS ANYBODY SEEN MY GAL?: Piper Laurie, Charles Coburn—This is entertainment with a capital "E". The whole cast was good, but Charles Coburn stole the show. People were talking about it for quite some time after it played, and the favorable word-of-mouth advertising showed results. Play it on pre-empted time and give your patrons a treat. Played Sunday, Monday, Tuesday, Wednesday, September 7, 8, 9, 10.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

LOUISA: Ronald Reagan, Ruth Hussey—Now here is a good show. I think it's an old one, but they really went for it in a big way. Had a lot of good comments and managed to please the entire family with it. Played Monday, Tuesday, Wednesday, October 13, 14, 15.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

Warner Bros.

BIG TREES, THE: Kirk Douglas, Patrice Wymore—If my memory serves me correctly, this is a remake of the Warner picture "Valley of the Giants". It was the same story and contained scenes near the end which were cut from its predecessor. Nevertheless, it was just what for it in a big way. Had a lot of good comments and managed to please the entire family with it. Played Friday, Saturday, October 10, 11.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

FLAME AND THE ARROW, THE: Burt Lancaster, Virginia Mayo—This is worthy of extended playing time.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

LULLABY OF BROADWAY: Doris Day, Gene Nelson—Very good musical—a good night's entertainment.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

MIRACLE OF OUR LADY OF FATIMA: Gilbert Roland, Angela Clark—Advanced admissions and extended running time required. It should have appealed to our Catholic population, but the advanced admissions apparently didn't, as business was very light. Have a hunch it would have done big business at regular admissions. Played Tuesday, Wednesday, Thursday, October 28, 29, 30.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—A good musical which did better than average business. Doubled this picture with Lippert's "Valley of the Eagles" with Jack Warner and Nadia Grey. This is an unusual adventure film which was made in Scandinavian countries. Played Sunday, Monday, September 14, 15.—Elstun Dodge, Dodge Theatre, New Richmond, Ohio.

TANKS ARE COMING, THE: Steve Cochran, Mari Aldon—Too many war stories now—not very popular.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

WEST POINT STORY, THE: James Cagney, Virginia Mayo—Although old, this is very good and was enjoyed by all.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Kaye Heads New Company

Danny Kaye has formed an independent production company with Norman Panama and Melvin Frank, who recently left Metro-Goldwyn-Mayer where they had contracts as producer-writer-directors. Mr. Kaye will star in a musical titled "Knock on Wood," which is to be made in England next spring, as the firm's first production, the new organization has announced.

Souvaine Gets "Gift Horse"

Souvaine Selective Pictures has announced that it has acquired the Western Hemisphere rights to the British film, "Gift Horse," starring Trevor Howard.

Short Product in First Run Houses

NEW YORK—Week of Nov. 10

ASTOR: Bonnie Scotland.....Columbia
Feature: Limelight.....United Artists

CAPITOL: Wild and Woolly.....MGM
Sweet Memories.....MGM
Feature: Prisoner of Zenda.....MGM

CRITERION: Lifeline of Defense
N. Y. Telephone Co.
Feature: The Lusty Men.....RKO

GLOBE: Killers of the Swamp.....Warner Bros.
Happy Go Lucky.....Warner Bros.
Feature: Cairo Road.....Realart Pictures

MAYFAIR: Scalp Treatment.....Universal
Feature: The World in His Arms.....Universal

PARAMOUNT: Lure of the Turf.....RKO
Popalong Popeye.....Paramount
Feature: Operation Secret.....Warner Bros.

RIVOLI: Light in the Window.....20th-Fox
Feature: The Snows of Kilimanjaro.....20th-Fox

ROXY: Moose on the Loose.....20th-Fox
Sails and Blades.....20th-Fox
Feature: Way of a Gaucho.....20th-Fox

MUSIC HALL: Sportsmen's Playground.....RKO
Simple Things.....RKO
Feature: The Happy Time.....Columbia

CHICAGO—Week of Nov. 10

CARNEGIE: England.....Republic
Feature: Secret People.....Lippert

CHICAGO: Man Without a Country.....Warner Bros.
Feature: Crimson Pirate.....Warner Bros.

ESQUIRE: Grizzly Golfer.....Columbia
Feature: O. Henry's Full House.....20th-Fox

EITEL'S PALACE: The Art of Vermeer.....20th-Fox
Feature: Because You're Mine.....MGM

STATE LAKE: Pink and Blue Blues.....Columbia
Feature: The Snows of Kilimanjaro.....20th-Fox

SURF: Festival in London.....British Information
Catnapping.....MGM
Feature: The Lady Vanishes.....United Artists

UNITED ARTISTS: Rabbit Stew.....Warner Bros.
Feature: Miracle of Fatima.....Warner Bros.

ZIEGFELD: Littlest Expert on Football.....Paramount
Feature: My Son John.....Paramount

Three Walter Reade Theatres Join Bank "Charge It" Plan

Three theatres of the Walter Reade circuit in Plainfield, N. J., have joined the Handi-Charge plan instituted by the Plainfield Trust Company, and patrons in the plan may now charge movie admissions. Under the plan, theatres are credited by the bank with the cash value of the charge slips. The bank does the collection on a monthly billing basis, along with purchases made at retail stores also in the plan. Thus, the theatres are freed of any responsibility for collections. The Reade circuit first started the plan at its

Woodbridge, N. J., drive-in about two years ago. While the plan was enthusiastically received by patrons, the burden of collections in that instance fell entirely on the theatre.

Elmira Theatre Reopens

The new Elmira theatre, Elmira, N. Y., has been reopened, it was announced last week. With redecoration and new equipment said to have cost close to \$200,000, the new Elmira is operated by the One Five Three Corp., an affiliate of the Dipson-Osborne circuit of Wheeling, West Va.

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INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 109 attractions, 4,714 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

| | EX | AA | AV | BA | PR |
|-------------------------------------|----|----|----|----|----|
| Affair in Trinidad (Col.) | 8 | 5 | 3 | 7 | 2 |
| Atomic City (Para.) | — | — | 1 | 25 | 16 |
| Because You're Mine (MGM) | — | 2 | 7 | 2 | — |
| Big Jim McLain (WB) | 3 | 19 | 23 | 8 | 2 |
| Big Sky, The (RKO) | — | 21 | 17 | 2 | — |
| Bonzo Goes to College (Univ.) | — | 5 | 7 | 2 | — |
| Brave Warrior (Col.) | — | — | 4 | 14 | 1 |
| Brigand, The (Col.) | — | — | 2 | 4 | 2 |
| California Conquest (Col.) | 1 | 2 | 11 | 10 | 2 |
| Captain Pirate (Col.) | — | — | 2 | 1 | 10 |
| *Carbine Williams (MGM) | 9 | 36 | 36 | 17 | 1 |
| Caribbean (Para.) | — | 1 | 8 | 10 | 1 |
| Carrie (Para.) | — | — | 6 | 12 | 7 |
| Carson City (WB) | — | 25 | 39 | 15 | 3 |
| Clash By Night (RKO) | — | 10 | 23 | 12 | 3 |
| Crimson Pirate (WB) | — | 9 | 15 | 1 | — |
| Cripple Creek (Col.) | — | 3 | 10 | 7 | — |
| *Deadline U.S.A. | — | 1 | 23 | 22 | 12 |
| Denver and Rio Grande (Para.) | — | — | 26 | 20 | 16 |
| Devil Makes Three, The (MGM) | — | — | 7 | 4 | 1 |
| Diplomatic Courier (20th-Fox) | 1 | 3 | 12 | 29 | 16 |
| Don't Bother to Knock (20th-Fox) | 1 | 6 | 16 | 20 | 1 |
| Dreamboat (20th-Fox) | 1 | 12 | 14 | 12 | 13 |
| Duel at Silver Creek (Univ.) | 2 | 9 | 17 | 7 | 3 |
| †Encore (Para.) | — | 1 | 2 | — | 1 |
| Fearless Fagan (MGM) | — | 1 | 5 | 3 | 4 |
| Feudin' Fools (Mono.) | 1 | 2 | 3 | — | — |
| *Fighter, The (UA) | — | — | 1 | 2 | 3 |
| Francis Goes to West Point (Univ.) | 13 | 33 | 23 | 7 | 12 |
| Glory Alley (MGM) | — | 1 | 8 | 7 | — |
| *Girl in White, The (MGM) | 2 | 18 | 23 | 10 | 4 |
| Greatest Show on Earth, The (Para.) | 51 | 22 | 2 | — | 1 |
| Half Breed (RKO) | 1 | 7 | 30 | 2 | 5 |
| Has Anybody Seen My Gal? (Univ.) | 2 | 26 | 42 | 8 | — |
| Hellgate (Lippert) | — | — | 4 | — | 2 |
| Here Come the Marines (Mono.) | 2 | 2 | 12 | — | — |
| High Noon (UA) | 7 | 27 | 14 | — | — |
| †Hurricane Smith (Para.) | — | — | 3 | 1 | — |
| I Dream of Jeanie (Rep.) | — | 2 | 18 | 14 | 14 |
| Island of Desire (UA) | — | 7 | 19 | 5 | 2 |
| Ivanhoe (MGM) | 7 | 1 | — | — | — |
| Ivory Hunter (Univ.) | 1 | 6 | 17 | 6 | 8 |
| Jumping Jacks (Para.) | 22 | 23 | 5 | 9 | 1 |
| Jungle, The (Lippert) | — | — | 2 | 2 | — |
| Just Across the Street (Univ.) | — | 2 | 15 | 9 | 7 |
| Just For You (Para.) | 3 | 8 | 14 | 5 | — |
| Kangaroo (20th-Fox) | 1 | 1 | 32 | 26 | 17 |
| King Kong (RKO) | 2 | 13 | 14 | 9 | 3 |

| | EX | AA | AV | BA | PR |
|--|----|----|----|----|----|
| Lady in the Iron Mask (20th-Fox) | — | — | 1 | 4 | 1 |
| Les Miserables (20th-Fox) | — | 2 | 10 | 3 | 1 |
| Lost in Alaska (Univ.) | 2 | 18 | 27 | 8 | 3 |
| Lovely to Look At (MGM) | 13 | 40 | 21 | 20 | — |
| Lure of the Wilderness (20th-Fox) | 30 | 27 | 8 | 12 | 3 |
| Lydia Bailey (20th-Fox) | 1 | 12 | 51 | 8 | 3 |
| Mara Maru (WB) | — | — | 9 | 27 | 4 |
| Merry Widow, The (MGM) | 4 | 11 | 21 | 20 | 2 |
| Monkey Business (20th-Fox) | — | 9 | 7 | 3 | — |
| Montana Territory (Col.) | — | 4 | 9 | 3 | 3 |
| †My Man and I (MGM) | — | — | 1 | — | 3 |
| My Wife's Best Friend (20th-Fox) | — | — | — | 6 | 3 |
| Narrow Margin (RKO) | — | — | — | 5 | 4 |
| No Room for the Groom (Univ.) | — | 4 | 6 | 20 | 5 |
| O. Henry's Full House (20th-Fox) | — | 2 | 7 | 3 | 1 |
| One Minute to Zero (RKO) | — | 21 | 4 | 1 | — |
| Outcasts of Poker Flat (20th-Fox) | — | 3 | 22 | 24 | 9 |
| Outcast of the Islands (UA) | — | 2 | 4 | 4 | 3 |
| Outlaw Women (Lippert) | 3 | 8 | — | — | — |
| Pat and Mike (MGM) | 2 | 26 | 38 | 29 | 7 |
| Paula (Col.) | — | — | 14 | 12 | 8 |
| Quiet Man, The (Rep.) | — | 12 | 6 | 2 | — |
| Quo Vadis (MGM) | 38 | 31 | 1 | 4 | — |
| Rainbow 'Round My Shoulder (Col.) | — | 2 | 6 | 3 | 1 |
| Red Ball Express (Univ.) | — | — | 8 | 44 | 9 |
| Red Mountain (Para.) | 2 | 26 | 23 | 10 | 4 |
| Rose Bowl Story, The (Mono.) | — | — | 4 | 3 | 2 |
| Sally and Saint Anne (Univ.) | — | 1 | 14 | 12 | 16 |
| San Francisco Story (WB) | 1 | 1 | 24 | 17 | 10 |
| Scaramouche (MGM) | 6 | 33 | 45 | 26 | 2 |
| Scarlet Angel (Univ.) | — | 2 | 25 | 16 | 10 |
| She's Working Her Way Through College (WB) | 15 | 40 | 30 | 19 | 3 |
| Skirts Ahoy (MGM) | 8 | 69 | 32 | 2 | — |
| Sniper, The (Col.) | — | — | 6 | 4 | — |
| Somebody Loves Me (Para.) | 1 | — | 9 | — | — |
| †Something for the Birds (20th-Fox) | — | — | — | — | 5 |
| Son of Ali Baba (Univ.) | — | 4 | 8 | 6 | — |
| Son of Paleface (Para.) | 10 | 18 | 11 | 2 | — |
| Sound Off (Col.) | — | — | 8 | 21 | 2 |
| Springfield Rifle (WB) | — | 1 | 4 | — | — |
| Story of Robin Hood (RKO) | 3 | 18 | 22 | 9 | 2 |
| Story of Will Rogers, The (WB) | 27 | 36 | 15 | 3 | 3 |
| Streetcar Named Desire, A (WB) | 17 | 16 | 22 | 13 | 11 |
| Sudden Fear (RKO) | — | 5 | 4 | 5 | 1 |
| Three For Bedroom C (WB) | — | — | 1 | 15 | 6 |
| Untamed Frontier (Univ.) | — | 7 | 11 | 6 | — |
| Wagons West (Mono.) | — | — | 9 | 6 | 1 |
| Wait Till the Sun Shines Nellie (20th-Fox) | 2 | 7 | 14 | 24 | 19 |
| Walk East on Beacon (Col.) | 2 | 8 | 8 | 3 | 4 |
| Washington Story (MGM) | — | — | 5 | 13 | 16 |
| Way of a Gaucho (20th-Fox) | — | — | 2 | 2 | — |
| We're Not Married (20th-Fox) | 4 | 22 | 26 | 14 | 6 |
| What Price Glory (20th-Fox) | — | 11 | 23 | 18 | 10 |
| Where's Charley? (WB) | — | — | 11 | 24 | 23 |
| Wild Heart, The (RKO) | 1 | 3 | 14 | 5 | — |
| Willie and Joe Back at the Front (Univ.) | — | — | 5 | 1 | 1 |
| Winning Team, The (WB) | — | 8 | 50 | 43 | 5 |
| Woman of the North Country (Mono.) | — | 1 | 6 | 2 | 1 |
| World in His Arms, The (Univ.) | 3 | 24 | 24 | 14 | — |
| You For Me (MGM) | — | — | 4 | 7 | 2 |
| Young Man With Ideas (MGM) | — | 2 | 15 | 11 | 9 |

The Product Digest

April in Paris

Warner—Scintillating Musical

A gay, tinkling, exuberant musical has been packaged by Warner Brothers in "April in Paris." Framed in handsome settings and touched off with color by Technicolor, the picture is a luxury to the eye and a delight to the ear as it trips its light fantastic way. In a bit of happy casting Ray Bolger and Doris Day are in the lead, and they throw themselves into a full, enthusiastic realization of their roles. The picture has been stylishly cut for sure popularity at the box office.

The title is derived from an international festival of the arts to be held in Paris. Through some State Department error a chorus cutie, Miss Day, receives an invitation intended for Ethel Barrymore to represent the United States at the festival. Poor Bolger, the meek assistant secretary to the assistant to the Under-Secretary of State, is petrified by the error. However, his boss considers it a calculated stroke of genius, and up soars Bolger's stock. En route to Paris on the luxury liner, however, Miss Day, with her buoyant impulses, runs afoul of the pompous U. S. officials and thus farcical complications develop.

As is customary in musicals of this kind, the story structure is of little consequence. Throughout there are dazzling dance numbers by Bolger, and joyous tunes by Miss Day. As an added comic touch there is woven into the story the plight of Claude Dauphin. As a Parisian entertainer who has gone broke in the U. S., he finds himself in the embarrassing position of having to work his way back to France as a ship's waiter.

In time Bolger falls in love with Miss Day. But here lies a problem, since he already is engaged to the boss' daughter, Eve Miller. Jealousy flares fitfully and turbulent between the two women. Complications go on and on, nip and tuck, until finally Bolger and Miss Day marry. As scriptwriters Jack Rose and Melville Shavelson have worked it out, this marks the second time the pair goes through the marriage ceremony. Previously, George Givot, a prankish busboy who was in the captain's quarters stealing liquor, performed the wedding rite in order to carry through his disguise.

The proceedings throughout have been spiced with some excellent lines and satiric touches.

Among the flock of songs in the picture, besides the title one are "It Must Be Good," "That's What Makes Paris Parée," "Give Me Your Lips," "I Know a Place," "I'm Gonna Ring the Bell Tonight," and "April."

William Jacobs produced and David Butler directed a box office bullseye in this one.

Reviewed at the home office screening room. Reviewer's Rating: Excellent. — MANDEL HERBSTMAN.

Release date, January 3, 1953. Running time, 101 minutes. PCA No. 15876. General audience classification.
Dynamite Jackson.....Doris Day
S. Winthrop Putnam.....Ray Bolger
Philippe Founet.....Claude Dauphin
Eve Miller, George Givot, Paul Harvey, Herbert Farjeon

Breaking Through the Sound Barrier

U.A.-Lopert-London—Supersonic Jets

Out of England and from under the brilliant guiding hand of the notable David Lean has come a picture of compelling power, dealing imaginatively and sensitively with man's recent jet plane conquest of the speed of sound. In the telling the film often reaches searing heights of dramatic suspense, and achieves breath-taking photographic effects. And all of this is thrown against a background of personalities and the effect of this ceaseless quest upon them as individuals.

There has been a most fortunate selection of production operatives, with Terence Rattigan contributing a particularly real and articulate screenplay, and Malcolm Arnold a most excellent musical score which serves admirably to sustain emotional pace. In the leading roles are Ralph Richardson, most capable as the plane manufacturing tycoon who permits nothing to stand in the way of the achievement of this prime goal, a supersonic plane. In more than adequate support are Ann Todd as his daughter, Nigel Patrick as his son-in-law, John Justin as Patrick's friend, and Joseph Tomelty as chief designer.

Miss Todd finds herself developing hatred for her father in his incessant drive toward the goal of his life, when first her brother is killed trying to please his father by becoming the flyer he cannot be; then her husband, Patrick, test pilot-in-chief, dies in a final attempt to crash the sound barrier. And here, the screenplay of Rattigan and the work of Richardson combine for utmost effect in portraying the emotional battle waged by the tycoon. But then Tomelty brings out another plane, and Justin, now also a test pilot, takes his friend's place. Despite Miss Todd's frightened attempts to dissuade him from what to her appears certain death, he takes the new plane aloft. By executing a new maneuver, he succeeds where Patrick failed, and pierces the sound barrier. Miss Todd, waiting with her father in breathless suspense as they listen over sound devices to Justin's running report from the air, comes to a real understanding of her father's compulsion and she and her infant son are reunited with him.

That is the story, but it cannot convey the almost frightening suspense of the full-throttle descents from 40,000 feet in the attempts to break through as the plane shudders and throbs; the grandeur of a jet flight from London to Cairo at unbelievable height; the stunning effect of a strewn field and a deep crater in the earth where ended Patrick's last fatal attempt; the

spine-snapping sound of a jet plane in full flight. In all these examples of the screen technique carried to a high degree of proficiency the film reaches peaks of effectiveness which should translate readily into terms of box office success.

Reviewed at Victoria theatre, Broadway, New York, where the audience was held tightly by the picture. Reviewer's Rating: Excellent.

—CHARLES S. AARONSON
Release date, December 31, 1952. Running time, 115 minutes. General audience classification.
John Ridgefield.....Ralph Richardson
Susan Garthwaite.....Ann Todd
Tony Garthwaite.....Nigel Patrick
Philip Peel.....John Justin
Jess Peel.....Dinah Sheridan
Will Sparks.....Joseph Tomelty
Denholm Elliott, Jack Allen, Ralph Michael, Vincent Holman, Douglas Muir, Leslie Phillips, Robert Brooks Turner, Anthony Snell, Jolyon Jackley

The Thief of Venice

20th-Fox—16th Century Spectacle

The word "spectacle" sometimes used a little loosely in and around the motion picture industry, applies in its most lavish connotation in the case of "The Thief of Venice," a tale of 16th Century Venice filmed almost entirely in actual Venetian locales by an international production unit and being released by 20th Century-Fox. Here is rococo story-telling, a little simple narrative-wise, but almost always fascinating and sometimes splendid to look at. That it is packed with exploitation potential, 20th-Fox knows well enough and is currently conducting a showmanship prize campaign on its behalf.

Some exhibitors may carp because the film is in black and white rather than in the color we've come to expect in our adventure dramas. In this case, however, the black and white, and the innumerable shadings in between, serve to enhance the mood of the piece and give it a documentary-like realism, not usually found in such films. It's a revealing glimpse into what we would like to think life in old Venice was like.

The grandeur of its palaces, the richness of its ceremonies, the romance of its canals and the mystery of its back alleys are all admirably caught by the camera. And its climax, an all-out free-for-all involving a magnificent wedding procession along the Grand Canal and before historic St. Marks, is worth a couple of chapters of any ordinary history book.

The story concerns the unscrupulous machinations of the city-state's Grand Inquisitor to wrest power from the ruling Doge. Opposing him are stars Maria Montez, beautiful owner of a waterside cafe, and Paul Christian, handsome nobleman. Intrigue follows intrigue and chase upon chase through the wonderful city. Suspense, while it doesn't mount continually, never lags as the story moves from one action-filled incident to another.

Also taking part in the proceedings are Faye Marlowe, beautiful noblewoman and Christian's true love, and Massimo Serato, the inquisitor

(Continued on following page)

SHOWMEN'S REVIEWS ADVANCE SYNOPSIS SHORT SUBJECTS THE RELEASE CHART

(Continued from preceding page)

who plots the undoing of virtue. The multi-lingual nature of the cast made it necessary for some of the dialogue to be dubbed in English, but the general run of audiences will find it hardly noticeable.

Michael Pertwee wrote the original story from which Jesse Lasky, Jr., adapted the screenplay. Robert Haggag produced and John Brahm directed.

Seen in 20th-Fox screening room in New York. Reviewer's Rating: Very Good.—VINCENT CANBY.

Release date, December, 1952. Running time, 91 minutes. General audience classification.

Tina Maria Montez
Alfieri Lorenzo Contarini Paul Christian
Scarpa, the Inquisitor Massimo Serato
Francesca D'Amico Faye Marlowe
Aldo Silvani, Louis Saltauerenda, Guido Celano,
Humbert Sacripanti, Camillo Pilotto, Fernando Tam-
berlani, Laana Del Balzo, Paul Stoppa, Mario Tosi,
Vincenzo Sofia, Leon Reinor

Face to Face

RKO Radio—Two-in-One Package

Two distinguished stories are wrapped up in one entertainment package running 92 minutes in "Face to Face." One story, "The Secret Sharer," came from the pen of Joseph Conrad, and the other, "The Bride Comes to Yellow Sky," from Stephen Crane. Both have a strong novel appeal and are put together with a craftsmanship that will give the discriminating filmgoer a delightful time. This does not imply, however, that the stories do not have a mass appeal. They do, even though the substance is somewhat a departure from the conventional with emphasis for the most part on character development.

James Mason enjoys the lead in the Conrad tale as a young tropical sea captain on his first voyage. He soon has to wrestle with a terrible moral question. A lone swimmer reaches the boat seeking shelter. It develops that the swimmer was the mate of a nearby vessel and in a fight had killed a crazed bully of a sailor. Michael Pate plays the mate and Gene Lockhart his captain. Mason is faced with the problem of judging the mate, concealing him, and finally arranging to give him freedom. This latter decision involves a perilous, excitement-charged sail through the reefs. John Brahm directed the episode from the adaptation by Aeneas MacKenzie.

In "The Bride Comes to Yellow Sky," James Agee has fashioned a magnificently perceptive satire on a small Western town. While the sheriff, Robert Preston, goes off to fetch himself a bride, the town drunk, Minor Watson, embarks on a shooting spree. Eventually the strong silent sheriff and the unregenerate bad man come face to face, but the expected explosion doesn't come off. Agee himself plays a secondary role of a prisoner and Marjorie Steele portrays the bride. The subject is a gem, and a triumph of characterization. Bretaigne Windust directed.

Huntington Hartford produced the package with George Tobin and Norman A. Manning as associate producers.

Seen at the New York projection room. Reviewer's Rating: Very Good for "The Secret Sharer"; Excellent for "The Bride Comes to Yellow Sky."—M. H.

Release date, November, 1952. Running time, 92 minutes. PCA No. 15866. General audience classification.

"The Secret Sharer"—James Mason, Michael Pate, Gene Lockhart, Albert Sharpe, Sean McClory, Alec Harford

"The Bride Comes to Yellow Sky"—Robert Preston, Marjorie Steele, Minor Watson, Dan Seymour, Olive Carey, James Agee

My Pal Gus

20th-Fox—Father and Son

The potentials of a sleeper are contained in this highly engaging comedy which features Richard Widmark, Joanne Dru and Audrey Totter. The stars, with their considerable drawing power, naturally get top billing. The best laugh-getting lines, however, are delivered by the "Gus" of the title, George Winslow,

a little boy with a husky voice who registered strongly in "Room for One More."

Winslow is the focal point of the proceedings, which concern a motherless, father-son relationship that has been appealingly developed by writers Fay and Michael Kanin. It is the kind of film that can be exploited for its comic values, with the Winslow face and voice an asset; or for the serious side of the parent relationship, which is stressed.

Under Robert Parrish's direction, a romantic sub-plot is interwoven with the story, which deals with the efforts of Widmark, a successful rags-to-riches bon-bon manufacturer, to understand and love his son, Winslow. Both were left four years previously by money-hungry Miss Totter. She returns to "shake down" Widmark with the knowledge that his Mexican divorce won't stand up in court. In the meantime Widmark and Miss Dru have fallen in love. Widmark takes Miss Totter to court and wins a divorce, but Winslow is awarded to Miss Totter and Miss Dru's reputation is besmirched by false charges. Winslow's evolution from an ill-tempered brat to a "pal" and Miss Dru's love, cause Widmark to give his fortune to Miss Totter in exchange for her signing away any claim to Winslow.

Stanley Rubin produced. Others in the cast are Joan Banks and Regis Toomey.

Seen in the home office projection room. Reviewer's Rating: Very Good.

Release date, December, 1952. Running time, 81 minutes. PCA No. 15909. General audience classification.

Dave Jennings Richard Widmark
Lydia Marble Joanne Dru
Joyce Audrey Totter
George Winslow, Joan Banks, Regis Toomey, Ludwig Donath, Ann Morrison, Lisa Golm, Christopher Olsen, Robert Foulk, Mimi Gibson, Sandy Descher, Marie M. Brown, Gordon Nelson, Mabel Albertson, Jerrylyn Flannery, William Cottrell, Jay Adler, Frank Marlowe, Franklin Farnum, William Dyer, Jr., Otto Forrest

Outpost in Malaya

U.A.-J. Arthur Rank—Jungle Drama

A rubber plantation in present-day, bandit-ridden Malaya serves as the background for this suspense drama starring Claudette Colbert and Jack Hawkins, supported by British-native cast. Although a little slow getting under way, the excitement mounts throughout and climaxes in a smashing battle between the plantation defenders and the bandits. This action and the timeliness of the story, coupled with the still powerful Colbert name, should guarantee favorable box office reception.

Under Ken Annakin's direction, which makes fine use of authentic Indian musical backgrounds, the film opens quietly as Miss Colbert and Hawkins, indomitable plantation owners, await the expected attack. Tension mounts immediately, helped by such scenes as that of a close-up battle between a cobra and a mongoose. There is a romantic problem too, as Miss Colbert thinks Hawkins' intensive preparations are a threat to their marriage. He has had time for little else and has wanted her to return to England with their son, Peter Asher.

Before she can leave, however, the bandits attack and in the pitched battle that ensues, she and Hawkins realize their love is greater than their fears. The bandits are beaten off and their marriage is on more solid ground than ever.

The stars turn in solid performances and get notable support from Anthony Steel, Ram Gopal, Maria Baillie and Jeremy Spenser. John Stafford produced. The original story and screenplay are by Peter Proud and Guy Elmes.

Seen at United Artists screening room in New York. Reviewer's Rating: Good.

Release date, November 21, 1952. Running time, 88 minutes. General audience classification.

Liz Fraser Claudette Colbert
Tom Fraser Jack Hawkins
Inspector Hugh Dobson Anthony Steel
Nair Ram Gopal
Jeremy Spenser, Tom Macaulay, Helen Goss, Sonya Hanna, Andy Ho, Peter Asher, Shyam Bahadur, Bryan Coleman, Don Sharp, Maria Baillie, Bill Travers, John Stamp, John Martin, Myrette Morven, Patrick Westwood, Albie Bass, Ng Cheuk Kwong, Yeh Ming, Victor Madden

South Pacific Trail

Republic—Western

Rex Allen, always a handy man with a gun, nips the scheme of a scoundrel who is bent upon marrying a wealthy rancher's granddaughter and thereby come into a fortune. The picture is a haphazardly knit Western that tries to please all shades of customers. Thus, in addition to the customary fisticuffs, skullduggery and hard-riding, there are several vocal interludes and chunks of melodrama. The formula outdoor action will easily please the Western fan. All the rest is like an added premium.

Estelita plays the vocalizing granddaughter who is in love with the fortune-hunting Douglas Evans. The screenplay by Arthur Orloff puts him in league with outlaws who have hijacked an entire train in order to get the gold it carried. It takes considerable doing by Allen to reveal to Estelita the true nature of Evans. Working in double harness with Allen in this project is volcanic grandfather Nestor Paiva. For reasons of strategy Paiva disappears, pretending he was a victim of the disappearing train.

The story comes to its climax in a fight-to-the-finish inside an abandoned, dynamite-laden mine.

Familiar comic touches are provided by Allen's pal, Slim Pickens. Musical interludes are also provided by the Rhythm Riders. Among the songs are "I'll Sing a Love Song," "The Railroad Corral" and "Hide Away Your Troubles."

Edward J. White was associate producer and William Witney directed.

Seen at the home office screening room. Reviewer's Rating: Fair.—M. H.

Release date, October 20, 1952. Running time, 60 minutes. PCA No. 16019. General audience classification.

Rex Allen Rex Allen
Lata Alvarez Estelita
Slim Pickens, Nestor Paiva, Roy Barcott, Douglas Evans, Joe McGuinn, Forrest Taylor, the Rhythm Riders and Koko

Kansas City Confidential

UA—Big Bank Robbery

A near-perfect, \$1,000,000 bank robbery, planned by a retired police captain, is the cause of all the trouble for the characters in this Edward Small production, an action-melodrama with considerable physical violence and enough suspense to satisfy the average fan. It is overly long, however, and despite the sensational nature of the title, exposes only routine monkey business in the underworld.

In the lead role, John Payne is probably the most roughed up—as well as the most resilient—hero of the year. As the driver of a florist's delivery truck in Kansas City, Payne is indirectly involved in the robbery when the bandits make their getaway in a facsimile of the florist's wagon. Since he has a minor police record, he is taken in, roughed up by the cops and on being freed, vows vengeance on the holdup gang, whom he mistakenly believes has purposely framed him.

The great robbery, it turns out, was masterminded by Preston Foster, the retired police captain with a grudge against the force, and a daughter studying law, Coleen Gray. Payne's trail leads him to a Mexican resort town where the thieves are to split the loot. Foster, it turns out, has only staged the holdup to double cross the thieves, collect the reward and make fools of the force. The various plot strands, complicated to a certain extent by love between Payne and Miss Gray and spiced by the shapely appearance of Dona Drake, are resolved in a climactic gun battle during which a dying Foster has a change of heart to insure a happy future for the two principals.

The screenplay by George Bruce and Harry Essex is based on a story by Harold R. Greene and Rowland Brown. Phil Karlson directed the production, which is presented by Associated Players & Producers for United Artists release.

Seen at United Artists screening room in

New York. Reviewer's Rating: Fair.—V. C.
Release date, November 11, 1952. Running time, 98 minutes. PCA No. 16082. General audience classification.
Joe Raffe John Payne
Helen Foster Coleen Gray
Timothy Foster Preston Foster
Lee Van Cleef, Neville Brand, Jack Elam, Howard Segley, Mario Siletti, Dona Drake, Helen Kleeb, Vivi Janis, Ted Ryan, George Wallace, Don Orlando

Angel Street

Commercial—Victorian Suspense

Patrick Hamilton's stage play, "Angel Street," a hit in the early years of the last decade in London and New York, as well as the inspiration of MGM's 1944 film, "Gaslight," serves as the basis for this newly imported British film starring Anton Walbrook and Diana Wynyard. This adaptation lacks stars of special magnitude and an approach of freshness or inspiration.

The screenplay, by A. R. Rawlinson and Bridget Boland, sticks close to the original tale of Victorian London involving a wicked husband's meticulous efforts to drive his wife out of her mind. His efforts, as herein presented, seem a trifle transparent and trying, despite fairly convincing performances by Walbrook and Miss Wynyard in the two central roles.

His motives, as the audience knows all along, are some jewels secreted in the Pimlico mansion and for which he committed fruitless murder some years before. The suspense of the piece comes late in the film when a retired police official, rather wry and jaunty, suspects foul play and just barely succeeds in saving the wife's sanity and life. With the exception of one music hall scene, all the action takes place in and around the old town house, with hardly any long shots, so that the viewer comes away feeling in need of fresh air.

Robert Newton is seen briefly in the minor role of the unfortunate lady's well-meaning cousin. Frank Pettingell adds some life to the goings-on as the detective. John Corfield is producer and Thorold Dickinson directed, at a snail's pace. Commercial Films is the U. S. distributor.

Seen at screening room in New York. Reviewer's Rating: Fair.—V. C.

Release date, November 10, 1952. Running time, 80 minutes. General audience classification.
Paul Mallen Anton Walbrook
Bella Mallen Diana Wynyard
Rough Frank Pettingell
Cathleen Cordell, Robert Newton, Jimmy Hanley, Munnie Rayner, Marie Wright, Aubrey Dexter, Mary Hinton, Angus Morrison, Jack Barty, the Darnora Ballet

FOREIGN REVIEW

THE CUPBOARD WAS BARE

Continental Films—French with English Subtitles

The celebrated Fernandel, playing a meek tax collector, turns Paris upside down and inside out in a wild search for a cupboard. It seems urgent that he find this cupboard since it contains the corpse of his aunt. The poor thing died while riding in a moving van, and the driver, being a simple soul, found it convenient to put the body in the cupboard and thus dispense with bothersome police interrogation. To deepen Fernandel's harassment, the van is stolen. Thus begins his hysterical search for the corpse detect without which there can be no inheritance.

The picture has all the rich characterization one has come to expect from an artist like Fernandel. And of course there are delightful bits of irony which are the trademark of Gallic films. The picture doesn't belong in the company of top-quality importations but it bids fair to be an easy pleaser with the foreign film patron.

As the story proceeds to its bizarre climax, Fernandel gets caught up in an underworld web and finds the body of a murdered thug in his room. The screenplay squeezes every ironic laugh out of the situation. After a desperate hunt Fernandel finally locates the cupboard

only again to have it exasperatingly slip from his fingers. And just as one is about to scream out in sympathy for the beleaguered Fernandel, he wakes up, revealing it was all a bad dream. Carlo Rim directed.

Seen at the 55th Street Playhouse in New York. Reviewer's Rating: Good.—M. H.

Release date, November, 1952. Running time, 83 minutes. Adult audience classification.
Monsieur Puc Fernandel
The Aunt Berthe Bovy
Pauline Carton Germaine Kerjean

ADVANCE SYNOPSIS

THE BAD AND THE BEAUTIFUL (MGM)

PRODUCER: John Houseman. DIRECTOR: Vincente Minnelli. PLAYERS: Lana Turner, Kirk Douglas, Walter Pidgeon, Dick Powell.

DRAMA. This is the story of a man who ruthlessly uses anyone and everyone to get to the top in Hollywood. He gets there but in the process indiscriminately hurts or ruins his human stepping stones. Kirk Douglas plays the protagonist; Barry Sullivan his friend; Lana Turner an actress; Dick Powell a writer; Gloria Grahame, Powell's wife; Walter Pidgeon a producer, and Gilbert Roland an actor.

BLACKBEARD THE PIRATE (RKO Radio)

PRODUCER: Edmund Grainger. DIRECTOR: Raoul Walsh. PLAYERS: Robert Newton, Linda Darnell, William Bendix. Technicolor.

ADVENTURE. Under orders from the King of England, Sir Henry Morgan (Torin Thatcher), the notorious pirate, now "reformed," is pursuing Blackbeard (Robert Newton). Involved in the ensuing skulduggery are Linda Darnell as Morgan's adopted daughter and Keith Andes as a penniless fortune hunter trying to prove Morgan is secretly in league with the buccaneers. There are several bloody battles, much intrigue and a dash of romance.

PLEASURE ISLAND (Paramount)

PRODUCER: Paul Jones. DIRECTOR: F. Hugh Herbert. PLAYERS: Don Taylor, Leo Genn. Technicolor.

COMEDY. Leo Genn, a very correct British copra planter, lives a secluded life on a distant South Sea island, raising his three beautiful daughters to be ladies. To this paradise come 1,500 American Marines and Seabees, led by Don Taylor, to build a landing strip. How the Americans overcome Genn's aversion to fraternization makes for the comedy. The three attractive daughters are played by newcomers Joan Elan, Audrey Dalton and Dorothy Bromiley.

SHORT SUBJECTS

HOLLYWOOD NIGHT AT "21" CLUB (Columbia)

Screen Snapshots (5852)

The 15th anniversary of Jean Hersholt's "Dr. Christian" radio program is the occasion for a celebration at New York's famous "21" Club. Among the celebrities who appear are Donald O'Connor, Martha Raye, Sonja Henie, James Melton, Don Ameche, Conrad Nagel, Sir Cedric Hardwicke, etc.

Release date: October 16, 1952 9 minutes

MUSICAL MOMENTS (Universal-International)

Walter Lantz Technicolor Cartune (7333)

First Andy Panda and then Woody Woodpecker play Chopin's music while the other animals listen—all but a horse who's had a few too many. The horse overturns a lantern and sets the barn on fire. The flames dance their way from the ground to the stage to the piano and to the performers, making for a fiery finale.

Release date: September 15, 1952 7 minutes

TWO WEEKS' VACATION (RKO)

Walt Disney Technicolor Cartoon (34103)

Goofy's vacation gets all fouled up right from the beginning. His car has a flat tire, a hitch-hiker refuses a ride because there's no radio or heater, sleep is virtually impossible and he lands in jail eventually to enjoy his vacation.

Release date: October 31, 1952 6 minutes

CAUGHT ON THE BOUNCE (Columbia)

All-Star Comedies (5412)

In order to pay back a loan of \$2,500, Joe Besser travels to his aunt to borrow the money. Later, his aunt boards the train with a man who might be a bank robber. She tells Joe that she also needs \$2,500 and cannot help him. The man turns out to be the bandit and Joe and his aunt split the reward money of \$5,000.

Release date: October 9, 1952 15½ minutes

TOASTS OF SONG (Universal-International)

Cartoon Melodies (7386)

The Kings Men are featured in this cartoon melody which includes such songs as "After the Ball," "My Gal Sal," and "Little Annie Rooney."

Release date: July 28, 1952 10 minutes

HAPPY VALLEY (20th-Fox)

Terrytoon in Technicolor (5219)

A little boy asks an old man why the beautiful utopia they live in is called Happy Valley. The old man explains it is because everyone is so contented and happy but then adds that this peace was nearly wrecked when greed swept over the land years before. This led to poverty and misery but the farmers came to their senses in time.

Release date: September, 1952 7 minutes

CHIMP-ANTICS (Columbia)

Animal Cavalcade (5651)

Morey Amsterdam acts as guide in this first short in the new Animal Cavalcade series. We see Ira and Buddy Watkins, animal trainers, put their chimps through some tricks. Then they go to the amusement park where they perform some more shenanigans.

Release date: October 30, 1952 10½ minutes

GOOD MOUSEKEEPING (20th-Fox)

Terrytoon in Technicolor (5220)

Little Roquefort, the mouse, wants his little mousehole-room redecorated and he sees paint buckets and rolls of wallpaper in the big room where the cat is sleeping. When he accidentally snips off some of the cat's whiskers, the usual mad chase begins.

Release date: September, 1952 7 minutes

FLYING SKATES (Columbia)

World of Sports (5802)

Bill Stern narrates this short which takes place at the Concord Hotel in New York's Catskill Mountains. Here we see pro ice skating speed champ Everett McGowan show how it should be done. His daughter performs a ballet on ice and then a waltz with George Von Birgelen, the stilt skating specialist.

Release date: October 30, 1952 9½ minutes

MEL ALLEN'S FOOTBALL REVIEW (20th-Fox)

Sports Review (3203)

Preparing the fans for the 1952 football season, this survey of the All-American possibilities for this year goes back to 1951 and shows some of its gridiron greats. Such stars as Dick Kazmaier of Princeton, Vic Janowicz of Ohio State, Bob Carey of Michigan State and others are seen in many of their sensational plays.

Release date: July, 1952 10 minutes

JERRY WALD & ORCHESTRA (Columbia)

Thrills of Music (5951)

Jerry Wald and his orchestra play "Moon on Fire," "Take Five, Boys," and "Clarinet Hi-Jinx." Also seen are Stan Fisher playing the Liszt Second Hungarian Rhapsody on the harmonica and the Mack Triplets.

Release date: October 2, 1952 10½ minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1566-1567, issue of October 18, 1952.

Feature Product by Company starts on Page 1573, issue of October 18, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED (S)=synopsis | | RATINGS | | Herald Review | |
|--|----------------|---------------------------------------|----------------------|--------------------------|--------------|--------------|----------|---------------|-----------|
| | | | | Issue | Page | Nat'l Groups | L. of D. | | |
| AARON Slick from Punkin Crick [color] (5119) | Para. | Alan Young-Dinah Shore | Apr., '52 | 95m | Feb. 23 | 1245 | AYC | A-2 | Good |
| About Face [color] (122) | WB | Gordon MacRae-Eddie Bracken | May 31, '52 | 94m | Apr. 12 | 1313 | AYC | A-2 | Good |
| Above and Beyond | MGM | Robert Taylor-Eleanor Parker | Jan., '53 | | Nov. 8 | (S) 1597 | | | |
| Actors and Sin | UA | Edward G. Robinson-Marsha Hunt | July 18, '52 | 85m | May 31 | 1382 | AY | A-2 | Good |
| Affair in Trinidad* (501) | Col. | Rita Hayworth-Glenn Ford | Sept., '52 | 98m | Aug. 2 | 1470 | A | B | Fair |
| African Queen (C)* | UA | Humphrey Bogart-Katharine Hepburn | Mar. 21, '52 | 104m | Dec. 29 | 1169 | AYC | A-2 | Very Good |
| African Treasure (5207) | Mono. | Johnny Sheffield-Donna Martell | June 8, '52 | 70m | May 31 | 1383 | | A-1 | Good |
| Against All Flags [color] (305) | Univ. | Errol Flynn-Maureen O'Hara | Dec., '52 | 83m | July 12 | (S) 1443 | | A-2 | |
| Allegany Uprising (384) | RKO | John Wayne-Claire Trevor | (reissue) Sept., '52 | 81m | | | | | |
| Amazing Monsieur Fabre, The (Fr.) (Eng. Dial.) | Putter | Pierre Fresnay | Aug. 20, '52 | 90m | Aug. 30 | 1511 | | A-1 | Very Good |
| Androcles and the Lion | RKO | Jean Simmons-Victor Mature | Oct., '52 | | Sept. 13 | (S) 1526 | | | |
| Angel Street (Brit.) | Commercial | Anton Walbrook-Diana Wynyard | Nov. 10, '52 | 80m | Nov. 15 | 1607 | | | Fair |
| Anna (Ital.) | Lux | Silvano Mangano-Vittorio Gassmann | Oct. 12, '52 | 111m | Aug. 9 | 1477 | | | Good |
| Anything Can Happen (5117) | Para. | Jose Ferrer-Kim Hunter | May, '52 | 107m | Mar. 1 | 1253 | AYC | A-1 | Very Good |
| Annie Oakley (383) | RKO | B. Stanwyck-Preston Foster (reissue) | Sept., '52 | 91m | | | | | |
| Apache Country (471) | Col. | Gene Autry | May, '52 | 62m | May 24 | 1374 | AYC | A-1 | Good |
| Apache War Smoke (305) | MGM | Gilbert Roland-Glenda Farrell | Oct., '52 | 67m | Sept. 20 | 1533 | AY | A-2 | Good |
| April in Paris [color] | WB | Ray Bolger-Doris Day | Jan. 3, '53 | 101m | Nov. 15 | 1605 | | | Excellent |
| Arctic Flight (5210) | Mono. | Wayne Morris-Alan Hale, Jr | Oct. 19, '52 | 78m | Aug. 2 | 1470 | | A-1 | Good |
| Army Bound (5216) | Mono. | Stanley Clements | Oct. 5, '52 | 61m | July 12 | (S) 1443 | | A-1 | |
| Assignment-Paris (507) | Col. | Dana Andrews-Marta Toren | Oct., '52 | 85m | Sept. 13 | 1525 | AY | A-1 | Good |
| Atomic City, The (5120) | Para. | Michael Moore-Nancy Gates | June, '52 | 85m | Apr. 12 | 1314 | AYC | A-1 | Good |
| BABES in Bagdad [color] | UA | Paulette Goddard-John Boles | Dec. 7, '52 | | Nov. 15 | (S) 1607 | | | |
| Bad and the Beautiful | MGM | Lana Turner-Kirk Douglas | Jan., '53 | | June 28 | 1426 | | B | Good |
| Bal Tabarin (5129) | Rep. | Muriel Lawrence-William Ching | June 1, '52 | 84m | July 5 | 1433 | AY | A-1 | Good |
| Barbed Wire (474) | Col. | Gene Autry | July, '52 | 61m | Apr. 5 | 1306 | AYC | A-1 | Good |
| Battle at Apache Pass [color] (217) | Univ. | John Lund-Jeff Chandler | Apr., '52 | 85m | Oct. 18 | 1565 | | | Very Good |
| Battle Zone (AA-22) | AA | John Hodiak-Linda Christian | Sept. 28, '52 | 82m | Nov. 1 | (S) 1591 | | | |
| Beautiful But Dangerous | RKO | Jean Simmons-Robert Mitchum | Feb., '53 | | Aug. 30 | 1510 | | A-2 | Excellent |
| Beauty and the Devil (Fr.) | Davis | Gerard Philippe-Michel Simon | Sept. 1, '52 | 95m | Oct. 11 | 1558 | | A-2 | Good |
| Because of You (302) | Univ. | Loretta Young-Jeff Chandler | Nov., '52 | 95m | Sept. 6 | 1517 | AYC | A-1 | Excellent |
| Because You're Mine [color] (304) | MGM | Mario Lanza-Doretta Morrow | Oct., '52 | 103m | Apr. 5 | 1305 | AYC | A-1 | Very Good |
| Belles on Their Toes [color] (213)* | 20th-Fox | Jeanne Crain-Myrna Loy | May, '52 | 89m | Nov. 1 | 1590 | | | Fair |
| Berliner, The (Ger.) | Burstyn | Gert Frobe-Aribert Wascher | Oct., '52 | 80m | Aug. 2 | 1470 | AY | A-2 | Good |
| Beware, My Lovely (302) | RKO | Idle Lupino-Robert Ryan | Sept., '52 | 77m | Aug. 30 | 1509 | AY | A-1 | Good |
| Big Jim McLain (201) | WB | John Wayne-Nancy Olson | Aug. 30, '52 | 90m | July 12 | 1441 | AY | A-2 | Excellent |
| Big Sky, The (361) | RKO | Kirk Douglas-Elizabeth Threault | Aug., '52 | 122m | Feb. 9 | 1229 | AY | A-2 | Good |
| Big Trees, The [color] (117) | WB | Kirk Douglas-Patrice Wymore | Mar. 29, '52 | 89m | Oct. 25 | 1582 | | A-2 | Good |
| Black Castle, The (304) | Univ. | Stephen McNally-Richard Greene | Dec., '52 | 81m | June 14 | 1399 | | A-1 | Good |
| Black Hills Ambush (5172) | Rep. | Allan Rocky Lane | May 20, '52 | 54m | Oct. 17, '42 | | | | Good |
| Black Swan, The (258) [color] | 20th-Fox | Tyrone Power-Maureen O'Hara (reissue) | July, '52 | 85m | Nov. 15 | (S) 1607 | | | |
| Blackbeard, the Pirate [color] | RKO | Linda Darnell-Robert Newton | Dec. 25, '52 | | Sept. 27 | 1541 | AYC | A-1 | Very Good |
| Blazing Forest, The [color] (5207) | Para. | John Payne-Susan Morrow | Dec., '52 | 90m | Nov. 1 | 1589 | | B | Very Good |
| Bloodhounds of Broadway (C) (236) | 20th-Fox | Mitzi Gaynor-Scott Brady | Nov., '52 | 90m | Nov. 1 | (S) 1591 | AYC | A-1 | |
| Blue Canadian Rockies | Col. | Gene Autry-Pat Buttram | Nov., '52 | 58m | Aug. 30 | 1509 | AYC | A-1 | Very Good |
| Bonzo Goes to College (232) | Univ. | Edmund Gwenn-Maureen O'Sullivan | Sept., '52 | 80m | May 10 | 1358 | AYC | A-1 | Good |
| Border Saddlemates (5143) | Rep. | Rex Allen | Apr. 15, '52 | 67m | Aug. 30 | 1511 | | | Good |
| Brandy for the Parson (Brit.) | Mayer-Kingsley | Kenneth More-Jody Lawrence | Aug., '52 | 75m | May 17 | 1366 | AY | A-1 | Good |
| Brave Warrior [color] (441) | Col. | Jon Hall-Christine Larsen | June, '52 | 73m | Nov. 15 | 1605 | | | Excellent |
| Breaking the Sound Barrier (Brit.) | UA | Ann Todd-Ralph Richardson | Dec. 21, '52 | 115m | May 31 | 1383 | AY | B | Good |
| Brigand, The [color] (437) | Col. | Anthony Dexter-Jody Lawrence | June, '52 | 94m | Apr. 12 | 1313 | AYC | A-1 | Good |
| Bronco Buster [color] (219) | Univ. | John Lund-Scott Brady | May, '52 | 80m | Feb. 2 | 1221 | AY | A-1 | Good |
| Bugles in the Afternoon [color] (116) | WB | Ray Milland-Helene Carter | Mar. 8, '52 | 85m | | | | | |
| Bystander, The | RKO | Robert Mitchum-Jean Simmons | Jan. 23, '52 | | | | | | |
| CALIFORNIA Conquest [color] (440) | Col. | Cornel Wilde-Teresa Wright | July, '52 | 79m | June 14 | 1398 | AY | A-1 | Good |
| Canyon Ambush (5244) | Mono. | Johnny Mack Brown | Oct. 12, '52 | 53m | Aug. 30 | (S) 1511 | | | |
| Captain Kidd (5210) | Lippert | Randolph Scott-C. Laughton (reissue) | Dec. 12, '52 | 89m | July 26 | 1462 | AYC | | Good |
| Captain Pirate [color] (431) | Col. | Louis Hayward-Patricia Medina | Aug., '52 | 85m | Mar. 29 | 1297 | AY | A-2 | Very Good |
| Captive City | UA | John Forsythe | Apr. 11, '52 | 91m | | | | | |

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| | | | | (S)—synopsis | Page | | L. of D. | | |
| Captive Women (306) | RKO | Margaret Field-Robert Clarke | Oct., '52 | 65m | Oct. 4 1550 | | B | Fair | |
| Carbine Williams (231) | MGM | James Stewart-Wendell Corey | May, '52 | 101m | Apr. 19 1321 | AY | A-2 | Very Good | |
| Caribbean (C) (5202) | Para. | Arlene Dahl-John Payne | Sept., '52 | 97m | Aug. 2 1469 | AY | A-2 | Very Good | |
| Carrie (5123) | Para. | Jennifer Jones-Laurence Olivier | Aug., '52 | 118m | June 14 1397 | AY | B | Excellent | |
| Carson City (color) (123) | WB | Randolph Scott-Lucille Norman | June 14, '52 | 87m | May 3 1349 | AYC | A-1 | Very Good | |
| Casque D'Or (Fr.) | Discina | Simone Signoret-Claude Dauphin | Aug. 18, '52 | 96m | Sept. 6 1517 | | | Good | |
| City Beneath the Sea (308) | Univ. | Robert Ryan-Mala Powers | Jan., '53 | | Nov. 1 (S) 1591 | | | | |
| Clash by Night (229)* | RKO | Barbara Stanwyck-Paul Douglas | June, '52 | 105m | May 17 1366 | A | A-2 | Good | |
| Cleopatra (5208) | Para. | Claudette Colbert-H. Wilcoxon (reissue) | Dec., '52 | 104m | May 17 1366 | | | | |
| Clouded Yellow, The (Brit.) (509) | Col. | Jean Simmons-Trevor Howard | Aug., '52 | 89m | Oct. 6 1049 | AY | A-2 | Good | |
| Clown, The | MGM | Red Skelton-Timmy Considine | Feb., '53 | | | | | | |
| Come Back Little Sheba (5213) | Para. | Burt Lancaster-Shirley Booth | Feb., '53 | 99m | Sept. 27 (S) 1542 | | | | |
| Confidence Girl | UA | Tom Conway | June 20, '52 | 81m | June 7 1390 | | A-2 | Good | |
| Connie | MGM | Janet Leigh-Van Johnson | Apr., '53 | | | | | | |
| Crimson Pirate (color) (202)* | WB | Burt Lancaster-Eva Bartok | Sept. 27, '52 | 104m | Aug. 30 1509 | AYC | A-1 | Very Good | |
| Cripple Creek (color) (442) | Col. | George Montgomery-Karin Booth | July, '52 | 78m | June 28 1427 | AY | A-1 | Good | |
| Cry, the Beloved Country (Brit.) | UA | Canada Lee-Sidney Poitier | Aug. 22, '52 | 96m | Jan. 26 1213 | | A-2 | Excellent | |
| Cupboard Was Bare, The (Fr.) | Continental | Fernandel-Berthe Boyv | Nov., '52 | 82m | Nov. 15 1607 | | | Good | |
| DANGER Is a Woman (French) | Discina | Henry Vidal-Maria Mauban | May, '52 | 92m | Apr. 26 1330 | | C | Good | |
| Dead Man's Trail (5243) | Mono. | Johnny Mack Brown-Barbara Allen | Sept. 21, '52 | 59m | May 17 (S) 1367 | | A-1 | | |
| Deadline, U.S.A. (215) | 20th-Fox | Humphrey Bogart-Ethel Barrymore | May, '52 | 87m | Mar. 15 1282 | AY | B | Very Good | |
| Denver and Rio Grande (C) (5115) | Para. | Edmond O'Brien-Sterling Hayden | June, '52 | 89m | Mar. 29 1298 | AY | A-1 | Fair | |
| Desert Passage (230) | RKO | Tim Holt-Joan Dixon | May, '52 | 60m | May 24 1374 | AY | A-2 | Average | |
| Desert Pursuit (5209) | Mono. | Wayne Morris | May 11, '52 | 71m | May 17 (S) 1367 | | | | |
| Desperadoes Outpost (5174) | Rep. | Allan Rocky Lane | Oct. 8, '52 | 54m | Oct. 11 1559 | AYC | A-1 | Good | |
| Desperate Search, The | MGM | Howard Keel-Betsy Gray | Jan., '53 | | | | | | |
| Devil Makes Three, The (302) | MGM | Gene Kelly-Pier Angeli | Sept., '52 | 96m | Aug. 16 1485 | AY | A-2 | Very Good | |
| Diplomatic Courier (222) | 20th-Fox | Tyrone Power-Patricia Neal | July, '52 | 97m | June 21 1417 | AY | A-2 | Good | |
| Don't Bother to Knock (224) | 20th-Fox | Richard Widmark-Marilyn Monroe | Aug., '52 | 76m | July 19 1453 | A | B | Very Good | |
| Down Among the Sheltering Palms (color) | 20th-Fox | Mitzi Gaynor-David Wayne | Not Set | | Jan. 12 (S) 1186 | | B | | |
| Dream Wife | MGM | Cary Grant-Deborah Kerr | Apr., '53 | | | | | | |
| Dreamboat (223) | 20th-Fox | Clifton Webb-Ginger Rogers | Aug., '52 | 83m | July 26 1461 | AY | A-2 | Excellent | |
| Duel at Silver Creek, The (C) (228) | Univ. | Audie Murphy-Faith Domerque | Aug., '52 | 77m | July 12 1442 | AY | A-1 | Good | |
| EDWARD and Caroline (French) | Comm. | Daniel Gelin-Anne Vernon | Apr., '52 | 90m | May 3 1350 | | | Good | |
| Eight Iron Men | Col. | Bonar Colleano-Arthur Franz | Nov., '52 | 80m | Oct. 25 1581 | | A-2 | Very Good | |
| Encore (Brit.) (5122) | Para. | Roland Culver-Glynis Johns | July, '52 | 90m | Apr. 5 1305 | AY | A-2 | Excellent | |
| Everything I Have Is Yours (C) (306) | MGM | Marge and Gower Champion | Oct., '52 | 92m | Sept. 27 1541 | AYC | A-2 | Excellent | |
| FABULOUS Senorita (5125) | Rep. | Estelita Rodriguez-Robert Clarke | Apr. 1, '52 | 80m | Mar. 29 1298 | AY | A-2 | Excellent | |
| Face to Face | RKO | James Mason-Robert Preston | Nov. 14, '52 | 92m | Nov. 15 1606 | | B | Excellent | |
| Faithful City, The (Israel) (303) | RKO | Jamie Smith-John Slater | May, '52 | 86m | Apr. 5 1306 | AY | A-1 | Very Good | |
| Fargo (5226) | Mono. | Bill Elliott-Phyllis Coates | Sept. 7, '52 | 69m | Sept. 13 1526 | | | Good | |
| Father's Dilemma (Ital.) | Davis | Aldo Fabrizi-Gaby Morlay | Sept., '52 | 88m | Oct. 4 1550 | | B | Very Good | |
| Fearless Fagan (241) | MGM | Janet Leigh-Carleton Carpenter | Aug., '52 | 79m | July 12 1441 | AYC | A-1 | Very Good | |
| Feudin' Fools (5213) | Mono. | Leo Gorcey-Huntz Hall | Sept. 21, '52 | 63m | July 5 (S) 1434 | | A-1 | | |
| Fighter, The | UA | Richard Conte-Vanessa Brown | May 25, '52 | 78m | May 10 1357 | AY | A-2 | Good | |
| Flat Top (color) (5201) | Mono. | Sterling Hayden-Richard Carlson | Nov. 11, '52 | 87m | Aug. 30 (S) 1511 | | | | |
| Flesh and Fury (214) | Univ. | Tony Curtis-Mona Freeman | Mar., '52 | 83m | Mar. 8 1261 | AY | A-2 | Good | |
| Flowers of St. Francis (Ital.) | Burstyn | Aldo Fabrizi | Oct. 6, '52 | 85m | Oct. 11 1559 | | | Fair | |
| Four Poster, The | Col. | Rex Harrison-Lilli Palmer | Not Set | 103m | Oct. 11 1558 | | A-2 | Excellent | |
| Franchise Affair, The (Brit.) | Stratford | Michael Denison-Dulcie Gray | Apr. 1, '52 | 95m | June 21 1418 | | A-2 | Very Good | |
| Francis Covers the Big Town | Univ. | Donald O'Connor-Yvette Dugay | Not Set | | Mar. 22 (S) 1291 | | | | |
| Francis Goes to West Point (224) | Univ. | Donald O'Connor-Lori Nelson | July, '52 | 81m | June 14 1397 | AYC | A-1 | Very Good | |
| GAMBLER and the Lady (5204) | Lippert | Dane Clark | Dec. 26, '52 | 89m | | | | | |
| Geisha Girl | Realart | Martha Hyer-William Andrews | June, '52 | | Aug. 30 (S) 1511 | | B | | |
| Girl in White, The (232) | MGM | June Allyson-Arthur Kennedy | May, '52 | 93m | Mar. 22 1289 | AY | A-1 | Very Good | |
| Glass Wall, The | UA | Vittorio Gassmann-Gloria Grahame | Nov.-Dec., '52 | | | | | | |
| Glory Alley (234) | MGM | Leslie Caron-Ralph Meeker | June, '52 | 79m | May 24 1373 | A | B | Good | |
| Gobs and Gals (5128) | Rep. | Bernard Bros.-Cathy Downs | May 1, '52 | 88m | May 3 1350 | AYC | A-2 | Very Good | |
| Gold Fever (5220) | Mono. | John Calvert-Ralph Morgan | June 15, '52 | 63m | July 5 (S) 1434 | | A-1 | | |
| Golden Hawk, The (color) (508) | Col. | Sterling Hayden-Rhonda Fleming | Oct., '52 | 83m | Sept. 13 1525 | AY | B | Very Good | |
| Great White Hunter (form. Macomber Affair) (5209) | Lippert | Gregory Peck-Joan Bennett (reissue) | Dec. 12, '52 | 89m | | | | | |
| Greatest Show on Earth (C)* (5129) | Para. | All-Star Cast | July, '52 | 153m | Jan. 5 1177 | AYC | B | Superior | |
| Guest of the House | Astor | Anne Baxter-Ralph Bellamy (reissue) | May 15, '52 | 121m | Dec. 9, '44 | | | Excellent | |
| Guest Wife | UA | Claudette Colbert-D. Ameche (reissue) | Sept. 5, '52 | 90m | | | | | |
| Gunman, The (5252) | Mono. | Whip Wilson-Fuzzy Knight | Apr. 21, '51 | 52m | | | A-1 | | |
| HALF-Breed (color) (228) | RKO | Robert Young-Janis Carter | May, '52 | 81m | Apr. 19 1321 | AY | B | Good | |
| Hangman's Knot (color) | Col. | Randolph Scott-Donna Reed | Nov., '52 | 84m | Nov. 1 1589 | | | Very Good | |
| Hans Christian Andersen (color) | RKO | Danny Kaye-Farley Granger | Nov., '52 | 120m | Nov. 1 (S) 1591 | | | | |
| Happy Time, The (506) | Col. | Charles Boyer-Louis Jourdan | Oct., '52 | 94m | Aug. 16 1485 | AY | A-2 | Excellent | |
| Has Anybody Seen My Gal? (226) (color) | Univ. | Piper Laurie-Charles Coburn | July, '52 | 89m | June 14 1397 | AYC | A-1 | Good | |
| Hellgate (5113) | Lippert | Sterling Hayden-Joan Leslie | Sept. 5, '52 | 87m | Aug. 23 1502 | | B | Very Good | |
| Here Come the Marines (5212) | Mono. | Leo Gorcey-Huntz Hall | June 29, '52 | 66m | June 14 1398 | | A-2 | Good | |
| Here Come the Nelsons (210) | Univ. | Ozzie Nelson-Harriet Nelson | Feb., '52 | 76m | Jan. 19 1193 | AYC | A-1 | Good | |
| Hiawatha (color) (5202) | Mono. | Vincent Edwards-Yvette Dugay | Dec. 28, '52 | 80m | Aug. 30 (S) 1511 | | | | |
| High Noon* | UA | Gary Cooper-Grace Kelly | July 30, '52 | 85m | May 3 1349 | AY | A-2 | Very Good | |
| High Treason (Brit.) | Pacemaker | Liam Redmond-Mary Morris | May, '52 | 90m | May 31 1382 | | A-1 | Excellent | |
| Holiday for Sinners (239) | MGM | Keenan Wynn-Janice Rule | July, '52 | 72m | June 28 1426 | A | A-2 | Good | |
| Hoodlum Empire (5105) | Rep. | Brian Donlevy-Claire Trevor | Apr. 15, '52 | 98m | Feb. 23 1246 | AY | A-1 | Good | |
| Horizons West (235) (color) | Univ. | Robert Ryan-Julia Adams | Oct., '52 | 81m | Sept. 20 1534 | A | A-2 | Good | |
| Hour of 13, The (309) | MGM | Peter Lawford-Dawn Addams | Nov., '52 | 80m | Oct. 4 1549 | AY | A-2 | Good | |
| Hurricane Smith (color) (5204) | Para. | Yvonne De Carlo-John Ireland | Oct., '52 | 90m | Sept. 13 1525 | AY | B | Good | |

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| I DON'T Care Girl, The (C) | 20th-Fox | Mitzi Gaynor-David Wayne | Not Set | May 10 | (S)1358 | | | | |
| I Dream of Jeanie (color) (5106) | Rep. | Ray Middleton-Muriel Lawrence | June 1, '52 | June 14 | 1398 | AYC | A-1 | Good | |
| I Walked with a Zombie (272) | RKO | Frances Dee-Tom Conway | (reissue) Apr., '52 | | | | | | |
| I Love Melvin (color) | MGM | Donald O'Connor-Debbie Reynolds | Mar., '53 | | | | | | |
| I'll Get You (5206) | Lippert | George Raft-Sally Gray | Jan. 16, '53 | | | | | | |
| Iron Mistress, The (C) (206) | WB | Alan Ladd-Virginia Mayo | Nov. 22, '52 | Oct. 18 | 1565 | | A-2 | Very Good | |
| Island of Desire (C) | UA | Linda Darnell-Tab Hunter | Aug. 4, '52 | Aug. 2 | 1470 | A | B | Fair | |
| Island Rescue (Brit.) (283) | Univ. | David Niven-Glynis Johns | June, '52 | June 28 | 1426 | AYC | A-1 | Excellent | |
| It Grows on Trees (303) | Univ. | Irene Dunne-Dean Jagger | Nov., '52 | Nov. 1 | 1589 | | A-1 | Excellent | |
| It's in the Bag | UA | Fred Allen-Jack Benny | (reissue) Sept., '52 | | | | | | |
| Ivanhoe (color) (307)* | MGM | Robert Taylor-Elizabeth Taylor | Aug., '52 | June 21 | 1417 | AYC | A-1 | Excellent | |
| Ivory Hunter (color) (Brit.) | Univ. | Anthony Steel-Dinah Sheridan | June, '52 | May 24 | 1373 | AYC | A-1 | Very Good | |
| JACK and the Beanstalk (C) (118) | WB | Bud Abbott-Lou Costello | Apr. 12, '52 | Apr. 5 | 1306 | AYC | A-1 | Good | |
| Jeopardy | MGM | Barbara Stanwyck-Barry Sullivan | Feb., '53 | | | | | | |
| Jet Job (5215) | Mono. | Stanley Clements | Mar. 23, '52 | Mar. 29 | 1298 | | | Average | |
| Johnny and the Giant | | | | | | | | | |
| Killer (5205) (color) | Lippert | Animation | Dec. 5, '52 | | | | | | |
| Jumping Jacks (5121)* | Para. | Dean Martin-Jerry Lewis | July, '52 | June 7 | 1389 | AYC | A-1 | Excellent | |
| Junction City (486) | Col. | Charles Starrett-Smiley Burnette | July, '52 | July 5 | 1433 | | A-1 | Good | |
| Jungle, The (5112) | Lippert | Rod Cameron-Cesar Romero | Aug. 1, '52 | Aug. 23 | 1503 | | A-1 | Good | |
| Just Across the Street (223) | Univ. | Ann Sheridan-John Lund | June, '52 | May 31 | 1382 | AY | A-2 | Very Good | |
| Just for You (color) (5201)* | Para. | Bing Crosby-Jane Wyman | Sept., '52 | Aug. 2 | 1469 | AYC | A-2 | Excellent | |
| KANGAROO (color) (217)* | 20th-Fox | Peter Lawford-Maureen O'Hara | June, '52 | May 24 | 1373 | AY | A-2 | Good | |
| Kansas City Confidential | UA | John Payne-Coleen Gray | Nov. 11, '52 | Nov. 15 | 1606 | | | Fair | |
| Kansas Pacific (AA-24) (color) | AA | Sterling Hayden-Eve Miller | Dec., '52 | Aug. 30 | (S)1511 | | | | |
| Kansas Territory (5225) | Mono. | Bill Elliott-Peggy Stewart | May 20, '52 | May 24 | 1374 | | A-1 | Good | |
| Kid from Broken Gun (481) | Col. | Charles Starrett-Smiley Burnette | Aug., '52 | Aug. 16 | 1485 | AY | A-1 | Good | |
| Kid Monk Baroni | Realart | Richard Rober-Bruce Cabot | May, '52 | Apr. 26 | 1329 | | B | Average | |
| King Kong (269) | RKO | Fay Wray-Bruce Cabot | (reissue) May, '52 | | | | | | |
| LADY in the Iron Mask (218) | 20th-Fox | Louis Hayward-Patricia Medina | July, '52 | June 14 | 1398 | AY | A-1 | Good | |
| Lady of Burlesque | Astor | B. Stanwyck-Michael O'Shea | (reissue) Apr. 1, '52 | May 1, '43 | | | | Good | |
| Laramie Mountains (485) | Col. | Charles Starrett-Smiley Burnette | Apr., '52 | Apr. 12 | 1314 | AYC | A-1 | Fair | |
| Last Train from Bombay (504) | Col. | Jon Hall-Lisa Ferraday | Aug., '52 | Aug. 2 | 1471 | AY | A-1 | Average | |
| Laura (252) | 20th-Fox | Gene Tierney-Dana Andrews | (reissue) May, '52 | Oct. 14, '44 | | | | Good | |
| Lawless Breed (color) (306) | Univ. | Rock Hudson-Julia Adams | Jan., '53 | Oct. 25 | (S)1582 | | | | |
| Leave Her to Heaven (color) (255) | 20th-Fox | Gene Tierney-Cornel Wilde | (reissue) June, '52 | Dec. 29, '45 | | | | Good | |
| Leopard Man, The (270) | RKO | Dennis O'Keefe-Margo | (reissue) May, '52 | | | | | | |
| Les Miserables (225) | 20th-Fox | Michael Rennie-Debra Paget | Aug., '52 | July 26 | 1462 | AY | A-2 | Good | |
| Les Miserables (Ital.) | Lux | Gino Cervi-Valentina Cortesa | Mar. 24, '52 | Mar. 22 | 1291 | | A-2 | Good | |
| Lili (color) | MGM | Leslie Caron-Mel Ferrer | Spec. | | | | | | |
| Limelight | UA | Charles Chaplin-Claire Bloom | Oct. 23, '52 | Oct. 11 | 1557 | AY | B | Excellent | |
| Lion and the Horse, The (119) (C) | WB | Steve Cochran-Black Knight | Apr. 19, '52 | Mar. 22 | 1290 | AYC | B | Good | |
| Loan Shark (5111) | Lippert | George Raft-Dorothy Hart | May 23, '52 | Mar. 3 | 1350 | | B | Average | |
| Look Who's Laughing (381) | RKO | Lucille Ball-Edgar Bergen | (reissue) Aug., '52 | | | | | | |
| Lost in Alaska (229) | Univ. | Abbott & Costello-Mitzi Green | Aug., '52 | July 26 | 1462 | AY | A-2 | Good | |
| Lovely to Look At (color) (237)* | MGM | Kathryn Grayson-Howard Keel | July, '52 | May 31 | 1381 | AY | A-2 | Excellent | |
| Lure of the Wilderness (227) (C) | 20th-Fox | Jean Peters-Jeffrey Hunter | Sept., '52 | July 26 | 1461 | AY | A-1 | Very Good | |
| Lusty Men, The (304) | RKO | Susan Hayward-Robert Mitchum | Oct., '52 | Sept. 27 | 1542 | | A-2 | Good | |
| Lydia Bailey (color) (219) | 20th-Fox | Anne Francis-Dale Robertson | June, '52 | May 31 | 1381 | AY | A-2 | Very Good | |
| MA AND PA Kettle at the Fair (216) | Univ. | Marjorie Main-Percy Kilbride | Apr., '52 | Mar. 22 | 1290 | AYC | A-1 | Very Good | |
| Macao (224)* | RKO | Robert Mitchum-Jane Russell | Apr., '52 | Mar. 29 | 1297 | A | B | Good | |
| Magic Box, The (Brit.) (C) | Mayer-Kingsey | Robert Donat | Sept. 24, '52 | Sept. 20 | 1534 | | A-1 | Good | |
| Man Behind the Gun (color) | WB | Randolph Scott-Patrice Wymore | Not Set | | | | | | |
| Man in the White Suit (282) (Brit.) | Univ. | Alec Guinness-Joan Greenwood | Apr., '52 | Apr. 5 | 1306 | AY | A-1 | Very Good | |
| Mara Maru (120) | WB | Errol Flynn-Ruth Roman | May 3, '52 | Apr. 5 | 1305 | AY | A-2 | Very Good | |
| Marrying Kind, The (425)* | Col. | Judy Holliday-Aldo Ray | Apr., '52 | Mar. 15 | 1281 | AY | A-2 | Excellent | |
| Maytime in Mayfair (Brit.) (C) | Realart | Anne Neagle-Michael Wilding | Apr., '52 | Apr. 26 | 1329 | | A-2 | Fair | |
| Meet Me At the Fair (C) (307) | Univ. | Dan Dailey-Diana Lynn | Jan., '53 | Oct. 25 | (S)1582 | | | | |
| Merry Widow, The (color)* (301) | MGM | Lana Turner-Fernando Lamas | Sept., '52 | July 12 | 1441 | AYC | A-2 | Excellent | |
| Merry Wives of Windsor | Central | Sonja Ziemann-Paul Esser | Sept. 20, '52 | Sept. 27 | 1542 | | | Good | |
| Million Dollar Mermaid (C) (312) | MGM | Esther Williams-Victor Mature | Dec., '52 | Nov. 8 | 1597 | | A-2 | Good | |
| Miracle of Fatima (color) (203)* | WB | Gilbert Roland-Angela Clark | Oct. 11, '52 | Aug. 23 | 1501 | AY | A-1 | Superior | |
| Mr. Walkie Talkie (5203) | Lippert | Joe Sawyer-William Tracy | Nov. 28, '52 | | | | | | |
| Monkey Business (230) | 20th-Fox | Cary Grant-Marilyn Monroe | Sept., '52 | Sept. 5 | 1517 | AY | B | Excellent | |
| Monsoon (color) | UA | Ursula Thiess-Diana Douglas | Dec. 14, '52 | | | | | | |
| Montana Belle (color) | RKO | Jane Russell-George Brent | Nov., '52 | Nov. 1 | 1589 | | | Good | |
| Montana Incident (5253) | Mono. | Whip Wilson | Aug. 10, '52 | Aug. 30 | 1510 | | A-1 | Fair | |
| Montana Territory (color) (438) | Col. | Lon McCallister-Wanda Hendrix | June, '52 | June 7 | 1389 | AY | A-1 | Good | |
| Murder in the Cathedral (Brit.) | Classic | Fr. John Groser-Alexander Gauge | Mar. 25, '52 | Apr. 5 | 1307 | | A-1 | Good | |
| Mutiny (color) | UA | Patric Knowles-Angela Lansbury | Mar. 14, '52 | Mar. 1 | 1254 | AY | A-1 | Fair | |
| My Man and I (303) | MGM | Shelley Winters-Wendell Corey | Sept., '52 | Aug. 23 | 1502 | AY | A-2 | Very Good | |
| My Pal Gus (form. Top Man) | 20th-Fox | Richard Widmark-Joanne Dru | Dec., '52 | Nov. 15 | 1606 | | B | Very Good | |
| My Six Convicts (430)* | Col. | John Beal-Gilbert Roland | Mar., '52 | Mar. 15 | 1281 | AY | A-2 | Excellent | |
| My Son, John (5116) | Para. | Halton Hayes-Van Heflin | Apr., '52 | Mar. 22 | 1289 | AY | A-1 | Excellent | |
| My Wife's Best Friend (231) | 20th-Fox | Anne Baxter-Macdonald Carey | Oct., '52 | Oct. 11 | 1558 | | B | Good | |
| NAKED Spur, The (color) | MGM | James Stewart-Janet Leigh | Feb., '53 | | | | | | |
| Narrow Margin (226) | RKO | Charles McGraw-Marie Windsor | May, '52 | Apr. 12 | 1314 | AY | A-2 | Good | |
| Navajo | Lippert | Navajo Indian Cast | (spec.) Mar., '52 | Feb. 9 | 1230 | AY | A-1 | Very Good | |
| Never Take No for an Answer (Brit.) | Souvenir | Denis O'Dea-Vittorio Manunta | Apr. 9, '52 | Mar. 15 | 1282 | | A-1 | Good | |
| Never Wave at a Wac | RKO | Rosalind Russell-Paul Douglas | Jan. 16, '53 | | | | | | |
| Night Stage to Galveston (475) | Col. | Gene Autry | Mar., '52 | Mar. 22 | 1291 | AY | A-1 | Good | |
| Night Without Sleep (235) | 20th-Fox | Gary Merrill-Linda Darnell | Nov., '52 | Oct. 4 | 1550 | | B | Average | |
| No Holds Barred (5214) | Mono. | Leo Gorcey | Nov. 23, '52 | Sept. 20 | (S)1534 | | | | |
| No Resting Place (Irish) | Classic | Michael Gough-Eithne Dunne | Not Set | Apr. 26 | 1329 | | | Good | |

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED | | Nat'l Groups | RATINGS | | Herald Review |
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| | | | | (S) Synopsis | Page | | L. of D. | | |
| No Room for the Groom (220) | Univ. | Tony Curtis-Piper Laurie | May '52 | 82m | May 10 | 1357 | A | B | Good |
| No Time for Flowers | RKO | Viveca Lindfors-Paul Christian | Oct. '52 | | | | | | |
| O. HENRY's Full House (228) | 20th-Fox | All Star Cast | Sept. '52 | 91m | Aug. 23 | 1501 | AY | A-2 | Excellent |
| Okinawa (432) | Col. | Pat O'Brien-Richard Denning | Mar. '52 | 67m | Mar. 1 | 1254 | AY | A-1 | Fair |
| Oklahoma Annie (color) (5122) | Rep. | Judy Canova-John Russell | Mar. 24 '52 | 90m | Apr. 12 | 1314 | AYC | A-1 | Good |
| Old Oklahoma Plains (5144) | Rep. | Rex Allen | July 25 '52 | 80m | Aug. 23 | 1503 | AYC | A-1 | Good |
| One Minute to Zero (301) | RKO | Robert Mitchum-Ann Blyth | Aug. '52 | 105m | July 19 | 1454 | AY | A-1 | Good |
| Operation Secret (205) | WB | Cornel Wilde-Phyllis Thaxter | Nov. 8 '52 | 108m | Oct. 11 | 1558 | | B | Very Good |
| Outcast of the Islands (Brit.) | UA | Trevor Howard-Ralph Richardson | July 11 '52 | 93m | May 17 | 1366 | A | B | Good |
| Outcasts of Poker Flat (216) | 20th-Fox | Dale Robertson-Anne Baxter | May '52 | 81m | May 10 | 1357 | A | A-2 | Very Good |
| Outlaw Women (color) (5105) | Lippert | Marie Windsor-Richard Rober | June '52 | 75m | Apr. 19 | 1321 | | B | Average |
| Outpost in Malaya | UA | Claudette Colbert-M. Redgrave | Nov. 21 '52 | 88m | Nov. 15 | 1606 | | | Good |
| PARK Row | UA | Gene Evans-Mary Welch | Aug. 12 '52 | 83m | Aug. 9 | 1477 | AY | A-2 | Good |
| Pat and Mike* (235) | MGM | Spencer Tracy-Katharine Hepburn | June '52 | 95m | May 17 | 1365 | AY | A-2 | Excellent |
| Paula (436) | Col. | Loretta Young-Kent Smith | June '52 | 80m | May 17 | 1366 | AY | A-2 | Good |
| Perfectionist, The (French) | Discina | Pierre Fresnay | May 1 '52 | 92m | May 3 | 1350 | | | Good |
| Pony Soldier (C) (237) | 20th-Fox | Tyrone Power-Cameron Mitchell | Nov. '52 | 82m | Nov. 8 | 1597 | | | Excellent |
| Pirate Submarine (5110) | Lippert | Special Cast | July 18 '52 | 69m | Aug. 9 | (S) 1479 | | A-1 | |
| Pleasure Island (5215) (color) | Para. | Don Taylor-Leo Genn | Mar. '53 | | Nov. 15 | (S) 1607 | | | |
| Plymouth Adventure (color) (310) | MGM | Spencer Tracy-Gene Tierney | Nov. '52 | 104m | Oct. 25 | 1581 | | | Excellent |
| Pride of St. Louis (211) | 20th-Fox | Dan Dailey-Joanne Dru | Apr. '52 | 93m | Mar. 1 | 1253 | AYC | A-1 | Very Good |
| Prisoner of Zenda (color) (308) | MGM | Stewart Granger-Deborah Kerr | Nov. '52 | 101m | Oct. 18 | 1565 | | A-1 | Average |
| Promoter, The (Brit.) | Univ. | Alec Guinness-Valerie Hobson | Oct. 28 '52 | 88m | Oct. 25 | 1581 | AY | A-1 | Excellent |
| QUIET Man, The (color)* | Rep. | John Wayne-Maureen O'Hara | Not Set | 129m | May 17 | 1365 | AY | A-2 | Superior |
| Quo Vadis (color)* (218) | MGM | Robert Taylor-Deborah Kerr | Spec. | 168m | Nov. 24 | 1118 | AY | A-1 | Superior |
| RAIDERS, The (C) (301) | Univ. | Richard Conte-Viveca Lindfors | Nov. '52 | 80m | Oct. 11 | 1558 | AY | A-2 | Very Good |
| Rainbow Round My Shoulder (C) (503) | Col. | Frankie Laine-Billy Daniels | Sept. '52 | 78m | Aug. 9 | 1477 | AY | A-1 | Good |
| Rains Came, The (256) | 20th-Fox | Myrna Loy-Tyrone Power (reissue) | June '52 | 95m | Sept. 8 '39 | | | | |
| Rancho Notorious (color) (221) | RKO | Marlene Dietrich-Arthur Kennedy | Mar. '52 | 89m | Feb. 9 | 1229 | A | B | Very Good |
| Rashomon (Japanese) (268) | RKO | Toshiro Mifune-Machiko Kyo | Mar. '52 | 86m | Jan. 12 | 1185 | A | B | Excellent |
| Red Ball Express (218) | Univ. | Jeff Chandler-Alex Nicol | May '52 | 83m | May 3 | 1349 | AY | A-1 | Very Good |
| Red Mountain (color) (5113)* | Para. | Alan Ladd-Lizbeth Scott | May '52 | 84m | Nov. 17 | 1109 | A | A-2 | Good |
| Red Planet Mars | UA | Peter Groves-Andrea King | May 15 '52 | 87m | May 17 | 1367 | AY | A-2 | Fair |
| Red River | UA | John Wayne-M. Cliff (reissue) | June 6 '52 | 125m | July 17 '48 | | | | Excellent |
| Red Shoes, The (color) (Brit.) | Col. | Moira Shearer-Anton Walbrook | June 13 '52 | 133m | Oct. 23 '48 | 4357 | AY | B | Excellent |
| Red Snow (439) | Col. | Guy Madison-Ray Mala | July '52 | 75m | June 21 | 1418 | AY | | Good |
| Return of the Texan (209) | 20th-Fox | Dale Robertson-Joanne Dru | Mar. '52 | 88m | Feb. 16 | 1237 | AY | A-1 | Fair |
| Ride the Man Down (color) | Rep. | Brian Donlevy-Forest Tucker | Nov. '52 | 90m | Nov. 1 | 1590 | | A-1 | Good |
| Ring, The | UA | Gerard Mohr-Rita Moreno | Sept. 26 '52 | 79m | Aug. 30 | 1510 | AY | A-2 | Good |
| Road to Bali (color) (5209) | Para. | Bing Crosby-Bob Hope | Jan. '53 | 91m | July 17 | (S) 1443 | | | |
| Robin Hood (see Story of Robin Hood) | | | | | | | | | |
| Rodeo (color) (5104) | Mono. | Jane Nigh-John Archer | Mar. 9 '52 | 71m | Mar. 8 | 1262 | | A-1 | Good |
| Rogue's March | MGM | Peter Lawford-Janice Rule | Mar. '53 | | | | | | |
| Rose Bowl Story, The (C) (5204) | Mono. | Marshall Thompson-Vera Miles | Aug. 24 '52 | 73m | Aug. 30 | 1509 | | A-1 | Excellent |
| Rose of Cimarron (color) (212) | 20th-Fox | Jack Buetel-Mala Powers | Apr. '52 | 72m | Mar. 8 | 1262 | AY | A-2 | Good |
| Rough, Tough West (487) | Col. | Charles Starrett-Smiley Burnette | June '52 | 54m | June 28 | 1427 | AYC | A-1 | Good |
| SALLY and Saint Anne (225) | Univ. | Ann Blyth-Edmund Gwenn | July '52 | 90m | June 28 | 1426 | AYC | A-1 | Very Good |
| San Francisco Story (121) | WB | Yvonne De Carlo-Joel McCrea | May 17 '52 | 80m | Apr. 12 | 1314 | AY | B | Good |
| Savage, The (color) (5206) | Para. | Charlton Heston-Susan Morrow | Nov. '52 | 95m | Sept. 20 | 1534 | AYC | A-1 | Good |
| Scandal Sheet (415) | Col. | Broderick Crawford-Donna Reed | Mar. '52 | 82m | Jan. 12 | 1186 | AY | A-2 | Good |
| Scaramouche (C) (236)* | MGM | Stewart Granger-Janet Leigh | June '52 | 115m | May 17 | 1365 | AYC | A-2 | Excellent |
| Scarlet Angel (C) (222) | Univ. | Yvonne De Carlo-Rock Hudson | June '52 | 81m | May 31 | 1382 | A | B | Good |
| Scotland Yard Inspector (5202) | Lippert | Cesar Romero-Lois Maxwell | Oct. 31 '52 | 73m | | | | | |
| Sea Tiger (5218) | Mono. | John Archer-Marguerite Chapman | July 27 '52 | 71m | Aug. 30 | 1510 | | A-2 | Good |
| Secret Flight (Brit.) | Univ. | Ralph Richardson-Raymond Huntley | Aug. '52 | 74m | July 12 | 1442 | | | Good |
| Secret People (Brit.) (5116) | Lippert | Valentina Cortese-Audrey Hepburn | Aug. 29 '52 | 87m | Aug. 30 | 1510 | | A-2 | Fair |
| Shane (color) | Para. | Alan Ladd-Jean Arthur | Not Set | | Apr. 19 | (S) 1323 | | | |
| She's Working Her Way Through College (C) (128)* | WB | Virginia Mayo-Ronald Reagan | July 12 '52 | 101m | June 7 | 1389 | AY | B | Very Good |
| Singin' in the Rain (color) (227)* | MGM | Gene Kelly-Debbie Reynolds | Apr. '52 | 103m | Mar. 15 | 1281 | AYC | B | Excellent |
| Skirts Ahoy! (C) (233)* | MGM | Esther Williams-Barry Sullivan | May '52 | 109m | Apr. 12 | 1313 | AYC | A-1 | Excellent |
| Sky Full of Moon (311) | MGM | Carleton Carpenter-Jan Sterling | Dec. '52 | 73m | Nov. 8 | 1597 | | | Fair |
| Small Town Girl (color) | MGM | Jane Powell-Farley Granger | Apr. '53 | | | | | | |
| Sniper, The (434) | Col. | Adolphe Menjou-Arthur Franz | May '52 | 87m | Mar. 22 | 1290 | A | A-2 | Good |
| Snows of Kilimanjaro (color) | 20th-Fox | Gregory Peck-Susan Hayward | (Spec.) | 114m | Sept. 20 | 1533 | AY | B | Excellent |
| Sombrero (color) | MGM | Ricardo Montalban-Cyd Charisse | Mar. '53 | | | | | | |
| Somebody Loves Me (color) (5203) | Para. | Betty Hutton-Ralph Meeker | Oct. '52 | 97m | Aug. 23 | 1501 | AY | A-2 | Very Good |
| Something for the Birds (238) | 20th-Fox | Victor Mature-Patricia Neal | Oct. '52 | 81m | Oct. 11 | 1558 | AY | | Good |
| Something to Live For (5105) | Para. | Jon Fontaine-Ray Milland | Mar. '52 | 89m | Feb. 2 | 1221 | A | A-2 | Good |
| Son of Ali Baba (color) (231) | Univ. | Tony Curtis-Piper Laurie | Sept. '52 | 75m | Aug. 23 | 1502 | | A-2 | Good |
| Son of Paleface (color) (5124)* | Para. | Bob Hope-Jane Russell | Aug. '52 | 95m | July 19 | 1453 | AY | B | Excellent |
| Sound Off (color) (428) | Col. | Mickey Rooney-Ann James | May '52 | 83m | Apr. 12 | 1313 | AYC | A-1 | Good |
| South Pacific Trail | Rep. | Rex Allen | Oct. 20 '52 | 60m | Nov. 15 | 1606 | | | Fair |
| Spider and the Fly, The (Brit.) | Ball | Eric Portman-Nadia Gray | May 1 '52 | 73m | Mar. 29 | 1298 | | A-2 | Fair |
| Springfield Rifle (C) (204) | WB | Gary Cooper-Phyllis Thaxter | Oct. 25 '52 | 93m | Oct. 4 | 1555 | AY | A-1 | Good |
| Stars and Stripes Forever (color) | 20th-Fox | Clifton Webb-Ruth Hussey | Dec. '52 | | Aug. 30 | (S) 1511 | | A-1 | |
| Stars Are Singing, The (color) (5214) | Para. | Rosemary Clooney-Lauritz Melchior | Mar. '53 | | Oct. 4 | (S) 1551 | | | |
| Steel Town (color) (215) | Univ. | Ann Sheridan-John Lund | Mar. '52 | 85m | Mar. 8 | 1261 | AY | A-2 | Good |
| Steel Trap (232) | 20th-Fox | Joseph Cotten-Teresa Wright | Nov. '52 | 85m | Oct. 25 | 1582 | | A-2 | Fair |
| Stolen Face (5109) | Lippert | Paul Henreid-Lizbeth Scott | June 16 '52 | 71m | June 7 | 1389 | | B | Good |
| Stogie, The (5212) | Para. | Dean Martin-Jerry Lewis | Feb. '53 | 100m | Oct. 11 | 1557 | | | Excellent |
| Storm Over Tibet (416) | Col. | Dianna Douglas-Rex Reason | July '52 | 87m | Dec. 29 | 1169 | AY | B | Good |
| Story of Robin Hood (C) (391)* Disney-RKO | | Richard Todd-Jean Rice | July '52 | 84m | Dec. 22 | 1289 | AYC | A-1 | Very Good |

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED (S)=synopsis | | Natl Groups | RATINGS | | Herald Review |
|--|---------------|---------------|--------------|--------------------------|----------|-------------|---------|-----------|---------------|
| | | | | Issue | Page | | L of D. | | |
| Story of Three Loves, The (color) | MGM | Spec. | | | | | | | |
| Story of Will Rogers (color) (129)* | WB | July 26, '52 | 109m | July 19 | 1453 | AYC | A-1 | Excellent | |
| Strange Fascination (505) | Col. | Sept., '52 | 80m | Oct. 4 | 1550 | A | B | Fair | |
| Strange Ones, The (Fr.) | Mayer-Kingley | July, '52 | 95m | Aug. 9 | 1477 | | | Good | |
| Strange World | UA | Mar. 28, '52 | 85m | Apr. 12 | 1315 | | B | Average | |
| Stranger in Between, The (Brit.) (284) | Univ. | Aug., '52 | 84m | Aug. 23 | 1502 | AY | A-2 | Very Good | |
| Streetcar Named Desire, A (104)* | WB | Mar. 22, '52 | 122m | June 16 | 885 | A | B | Excellent | |
| Sudden Fear (362)* | RKO | Aug., '52 | 110m | July 26 | 1461 | A | A-2 | Very Good | |
| TALL Texan, The (5207) | Lippert | Jan. 16, '53 | | | | | | | |
| Tales of Hoffmann (color) (Brit.) | UA | June 13, '52 | 138m | Apr. 7, '51 | 793 | AY | A-2 | Excellent | |
| Talk About a Stranger (228) | MGM | Apr., '52 | 65m | Mar. 1 | 1254 | AY | A-2 | Good | |
| Target (227) | RKO | Apr., '52 | 60m | Apr. 5 | 1306 | AYC | A-1 | Good | |
| Tarzan's Savage Fury (225) | RKO | Apr., '52 | 80m | Mar. 22 | 1290 | AYC | A-1 | Good | |
| Tell It to the Marines (5212) | Mono. | June 15, '52 | | | | | | | |
| Thief, The | UA | Oct. 10, '52 | 85m | Sept. 27 | 1541 | AY | A-2 | Excellent | |
| Thief of Damascus (color) (427) | Col. | Apr., '52 | 78m | Mar. 29 | 1297 | AYC | B | Good | |
| Thief of Venice | 20th-Fox | Dec., '52 | 91m | Nov. 15 | 1605 | | | Very Good | |
| This Above All (253) | 20th-Fox | May, '52 | 110m | May 16, '52 | | | | | |
| Three for Bedroom C (color) (124) | WB | June 21, '52 | 74m | May 31 | 1383 | AYC | A-2 | Fair | |
| Three Sinners (French) | Sachsen | July, '52 | 84m | Aug. 2 | 1471 | | | Average | |
| Thunder in the East (5210) | Para. | Jan., '53 | 98m | Nov. 1 | 1590 | | | Fair | |
| Thundering Caravans (5173) | Rep. | July 20, '52 | 54m | Aug. 2 | 1471 | | A-1 | Good | |
| Timber Wolf (5222) | Mono. | Dec. 28, '52 | 63m | | | | | | |
| To the Shores of Tripoli (color) (257) | 20th-Fox | July, '52 | 86m | Mar. 14, '42 | | AY | A-2 | Excellent | |
| Tomorrow Is Too Late (Ital.) | Burstyn | Apr. 12, '52 | 103m | Apr. 19 | 1322 | | | | |
| Too Many Girls (382) | RKO | Aug., '52 | 85m | | | | | | |
| Torpedo Alley (AA-23) | AA | Nov. 30, '52 | | Sept. 20 | (S) 1535 | | | | |
| Toughest Man in Arizona (C) (5109) | Rep. | Oct. 10, '52 | 90m | Oct. 25 | 1582 | AY | | Good | |
| Treasure of Lost Canyon (C) (209) | Univ. | Mar., '52 | 81m | Feb. 6 | 1237 | AYC | A-1 | Good | |
| Tromba, the Tiger Man (5201) | Lippert | Nov. 14, '52 | 63m | | | | | | |
| Tropic Zone (color) (5211) | Para. | Jan., '53 | 94m | Nov. 1 | (S) 1591 | | A-2 | Good | |
| Tropical Heat Wave (5126) | Rep. | Oct. 1, '52 | 74m | Oct. 11 | 1559 | AY | A-1 | Good | |
| Tulsa (color) | UA | June 6, '52 | 90m | Mar. 19, '49 | | | | Excellent | |
| Turning Point, The (5205) | Para. | Nov., '52 | 85m | Sept. 20 | 1533 | AY | A-2 | Good | |
| UNDER the Red Sea (305) | RKO | Oct., '52 | 67m | Oct. 4 | 1549 | AYC | A-1 | Very Good | |
| Untamed Frontier (color) (230) | Univ. | Sept., '52 | 75m | July 19 | 1454 | AY | A-2 | Good | |
| Untamed Women | UA | Sept. 12, '52 | 70m | Aug. 23 | 1503 | | A-2 | Fair | |
| VALLEY of Eagles (5114) | Lippert | Apr. 25, '52 | 83m | Mar. 22 | 1290 | AYC | A-2 | Excellent | |
| Viva Zapata (206)* | 20th-Fox | Mar., '52 | 113m | Feb. 9 | 1229 | AY | A-2 | Excellent | |
| Voodoo-Tiger | Col. | Nov., '52 | 67m | Nov. 1 | 1590 | | B | Fair | |
| WAC from Walla Walla (5123) | Rep. | Oct. 10, '52 | 83m | Oct. 25 | 1582 | AYC | A-1 | Good | |
| Wagon Team (476) | Col. | Sept., '52 | 61m | Sept. 13 | 1526 | AY | A-1 | Good | |
| Wagons West (color) (5203) | Mono. | July 6, '52 | 70m | June 21 | 1418 | | A-1 | Good | |
| Wait 'Till the Sun Shines, Nellie (color) (220) | 20th-Fox | July, '52 | 108m | May 31 | 1381 | AY | A-2 | Excellent | |
| Walk East on Beacon (426)* | Col | July, '52 | 98m | Apr. 26 | 1329 | AY | A-1 | Very Good | |
| Wall of Death (Brit.) | Realart | Apr., '52 | 80m | Apr. 19 | 1321 | | A-2 | Fair | |
| Washington Story (238) | MGM | July, '52 | 82m | June 28 | 1425 | AY | A-1 | Excellent | |
| Way of a Gaucho (color) (229) | 20th-Fox | Oct., '52 | 91m | Oct. 4 | 1549 | AY | A-2 | Good | |
| We're Not Married (221) | 20th-Fox | July, '52 | 85m | June 28 | 1425 | AY | B | Excellent | |
| What Price Glory (color) (226) | 20th-Fox | Aug., '52 | 111m | Aug. 2 | 1469 | | A-2 | Excellent | |
| When in Rome (229) | MGM | Apr., '52 | 78m | Mar. 1 | 1253 | AY | A-1 | Very Good | |
| Where's Charley? (color) (130) | WB | Aug. 30, '52 | 97m | June 28 | 1425 | AYC | A-1 | Very Good | |
| White Corridors (Brit.) | Rank | June 21, '52 | 102m | June 21 | 1418 | | | Good | |
| Wild Heart, The (274) (color) | RKO | July, '52 | 82m | May 31 | 1382 | A | B | Good | |
| Wild Horse Ambush (5069) | Rep. | Apr. 15, '52 | 54m | May 10 | 1357 | AYC | A-1 | Good | |
| Wild North, The (color) (226) | MGM | Mar., '52 | 97m | Jan. 19 | 1193 | AYC | A-2 | Good | |
| Wild Stallion, The (5205) | Mono. | May 12, '52 | 70m | May 24 | 1374 | | A-1 | Good | |
| Willie & Joe Back at the Front (233) | Univ. | Oct., '52 | 87m | Oct. 4 | 1550 | AYC | A-1 | Very Good | |
| Wings of Danger (5106) | Lippert | Apr. 11, '52 | 72m | Aug. 9 | (S) 1478 | | A-2 | | |
| Winning Team, The (125) | WB | June 28, '52 | 98m | May 24 | 1373 | AYC | A-1 | Excellent | |
| With a Song in My Heart (C) (210)* | 20th-Fox | Apr., '52 | 117m | Feb. 23 | 1245 | AYC | B | Excellent | |
| Woman of the North Country (5144) (formerly Minnesota) (color) | Rep. | Sept. 5, '52 | 90m | Aug. 2 | 1470 | AY | A-2 | Good | |
| Woman's Angle, The (Brit.) | Stratford | Sept. 29, '52 | 90m | | | | | | |
| World in His Arms, The (C) (227)* | Univ | Aug., '52 | 104m | June 21 | 1417 | AY | A-1 | Excellent | |
| Wyoming Roundup (formerly Hired Guns) (5254) | Mono. | Nov. 9, '52 | 69m | July 12 | (S) 1443 | | | | |
| YANK in Indo-China, A (435) | Col. | May, '52 | 67m | Apr. 12 | 1315 | AY | A-1 | Average | |
| Yankee Buccaneer (234) (color) | Univ. | Oct., '52 | 86m | Sept. 13 | 1525 | AY | A-1 | Very Good | |
| You for Me (240) | MGM | Aug., '52 | 71m | July 26 | 1462 | AY | B | Good | |
| Young Man With Ideas (230) | MGM | May, '52 | 84m | Mar. 1 | 1254 | AY | A-2 | Fair | |
| Young Wives Tale (Brit.) | Stratford | June 9, '52 | 80m | | | | | | |
| Yukon Gold (5221) | Mono. | Aug. 31, '52 | 62m | July 12 | (S) 1442 | | | | |

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SHORT SUBJECTS CHART APPEARS ON PAGES 1566-1567, ISSUE OF OCTOBER 18, 1952

MOTION PICTURE HERALD *Better Theatres*

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The Fall Buyers number of **BETTER THEATRES** which accompanies this issue of the **HERALD**—containing an industry-wide salute to its editor, George Schutz—is especially worth preserving for reference purposes. It includes an illustrated review of highlights in the progress of the motion picture theatre during the past 25 years.



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Showmen's Trade Review

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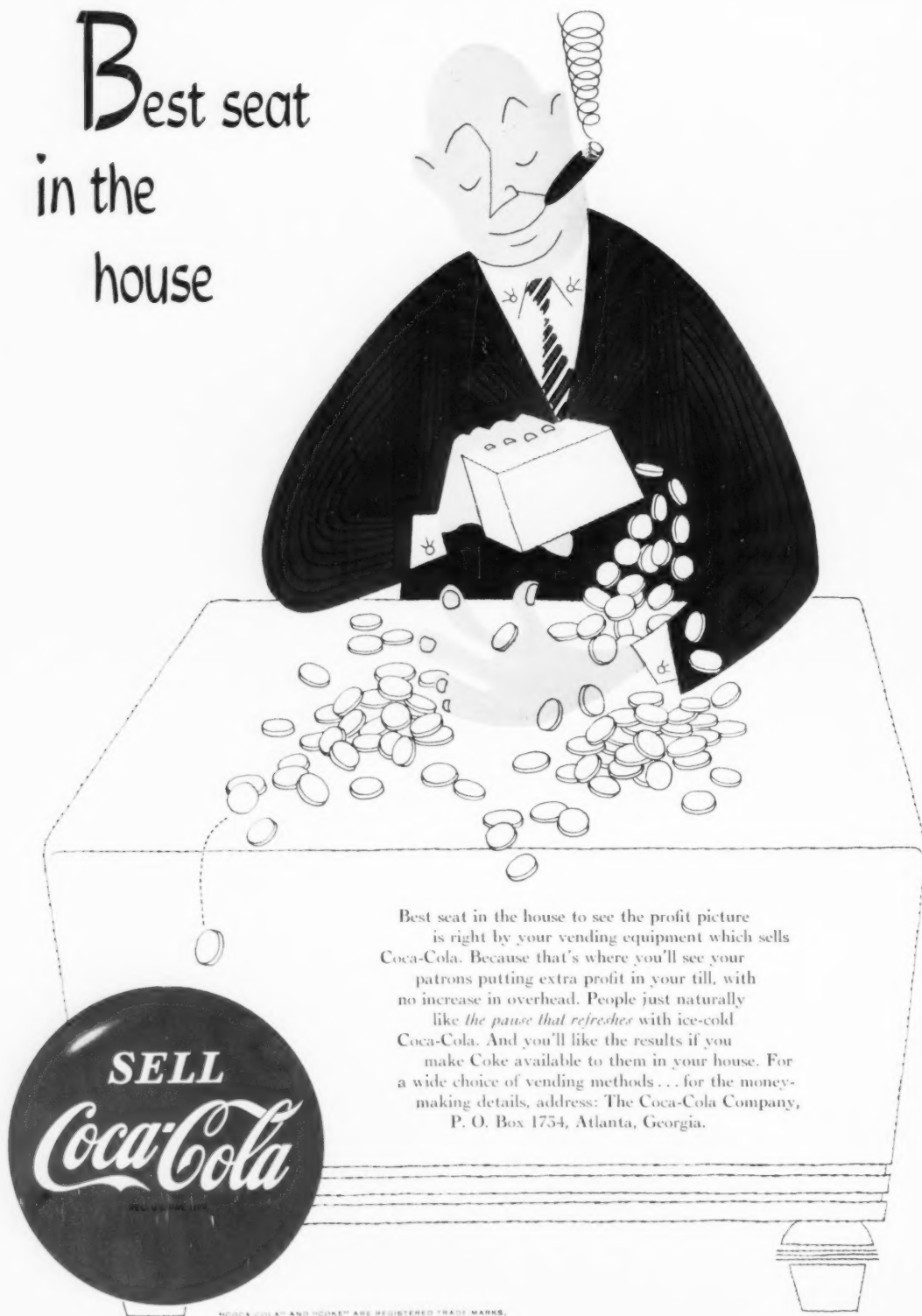


Fall
Buyers Number
with **THE BUYERS INDEX**
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NEW THEATRES FOR OLD
25th ANNIVERSARY SALUTE
TESMA TRADE SHOW DIRECTORY
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NOVEMBER ISSUE: Section 2 of Motion Picture Herald of November 15, 1952

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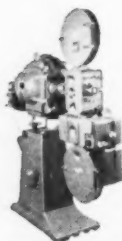
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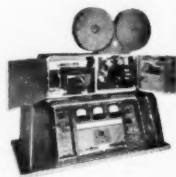
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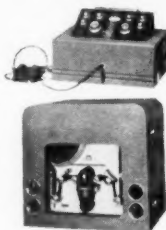
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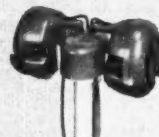
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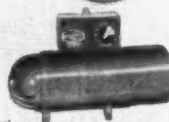
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Better Theatres

for NOVEMBER 1952

GEORGE SCHUTZ, Editor

Editorial For This Month—

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Modernization For a New Era



As a Veteran Showman Sees It

Q A MAN of great confidence in the future of the motion picture business is John R. Freuler, pioneer showman of Milwaukee. Twice within the past two years Mr. Freuler has materially demonstrated that confidence by extensive remodeling of theatres in that city, first the Century, and now the Atlantic. (The new Century was described in *BETTER THEATRES* for October, 1950.) Mr. Freuler is pictured above, at center, on the opening night of the remodeled Atlantic with his daughter and son-in-law, Mr. and Mrs. Edger F. Hammelman; another daughter, Mrs. Loreine F. Walker, and a granddaughter, Charlotte Bond.

Behind Mr. Freuler's faith in the theatre is a long and varied career in the motion picture industry. It includes organization of the Mutual Film Corporation and serving as its president from 1915 to 1918. In discussing the importance of remodeling today, Mr. Freuler sees the current trend as a "third transitional stage" for motion picture theatres. The first transition, in his view, was that made from the "store show period, when camp chairs, a muslin screen, a piano and a phonograph were used," with shows lasting only 20 minutes, and an admission price of five cents.

Next he cites the stage of "opera chair" theatres in larger buildings, which in turn were replaced with theatres built specifically for motion pictures. That, he says, marked the second transitional stage. Now in the "third" stage—

"Today each owner should take a good look at his outmoded theatre," declares Mr. Freuler, "and see if he would profit by rebuilding. If the theatre is in a good location and has adequate seating capacity, he shouldn't hesitate. His investment will be sound."

As for television, it holds no serious threat to that investment, Mr. Freuler believes. "Television for the home will develop in the same manner as radio. But it will never replace the theatre."

Demonstrating their confidence in the future of the motion picture business two theatre owners have just carried out extensive remodeling of their houses. . . . John Freuler's Atlantic theatre in Milwaukee . . . and Westland Theatres' Marina in San Francisco.

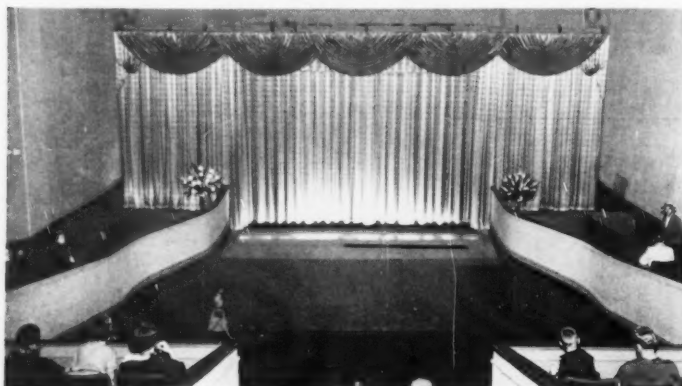
Atlantic Theatre in Milwaukee . . .

BACKING UP his faith in the future of the motion picture business, as expressed in an adjoining report, is the evidence of what John R. Freuler has done in an effort to rehabilitate his Atlantic theatre in downtown Milwaukee. Remodeling of this house was carried out, he emphasizes, with one primary consideration in mind—"the comfort of patrons."

Although the front of the theatre wasn't altered structurally, the surface was remodeled. The upper facade is now wood paneling, while structural glass is used beneath, both in a pale green. Other new installations include a name sign with yellow plexiglas block letters, stainless steel attraction panels with Wagner letters, and a new stainless steel box-office. The poster cases, also stainless steel, were installed by Poblocki & Sons, Milwaukee.

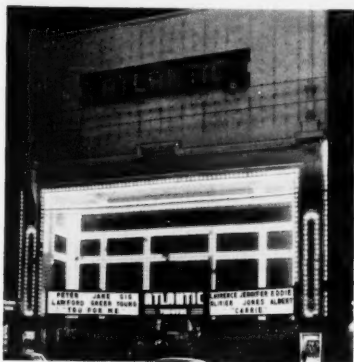
A special feature of the redecorated vestibule-lobby is a ridged plastic material on canvas placed on the walls. Turquoise in color, it is washable. The refreshment stand in this area has a new mural painted by Mr. Freuler's granddaughter, Charlotte Bond. "We wanted especially to please the children with this mural," says Mr.

Remodeling of the Atlantic auditorium (below) included installation of new American seats.



Freuler. "I don't believe that has been stressed enough in this business." A new asphalt tile floor is peach rose in color.

In the auditorium remodeling included new American seats throughout, and new carpeting and drapes. The color scheme here is now the same as that carried throughout the theatre—peach rose and green. New projectors were installed.



An outstanding feature of the Atlantic's refurbished lobby (above) is the ridged plastic material on the walls. The new front (left) has a new facade of wood paneling and structural glass.

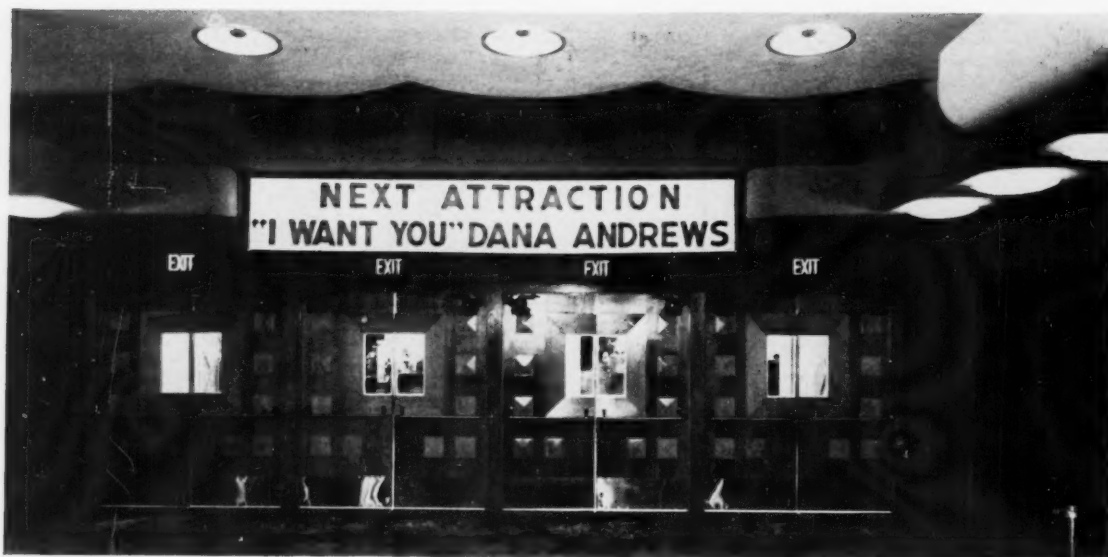
The Marina Theatre In San Francisco...



The outmoded Spanish architecture of the old Marina (above, right) has given way to the modern building directly above. The theatre is in a residential area of San Francisco.

HAVING opened its doors back in 1927, the Marina theatre, located in a residential area of San Francisco, had never been re-equipped or refurnished until recently. It had stayed the same over the years, with its Spanish-motif front, including wrought-iron fixtures and balconies. But with acquisition by Westland Theatres of San Francisco, the Marina has been comprehensively modernized.

Remodeling a theatre as thoroughly outmoded as the Marina presented a number of major structural problems to the architect, Vincent Raney, and the Harvey Construction Company, both of San Francisco. In the first place it was deemed necessary



The walls of the Marina's old lobby (left) were completely replastered in green mosaic tile (above). The new doors are built of oak and maple, and the attraction panel board above them carries Wagner letters.



the Panama International Exposition.) So the floors were taken out and recast. The lobby walls and sidewalks were finished with ceramic mosaic with inserts of terrazzo to add color to the pattern.

These were the major structural alterations that were basic to the transformation of the Marina. In addition the theatre

was remodeled and refurnished throughout. The front of the theatre, for instance, was rebuilt in a simple, modern design. A new stainless steel marquee bears Wagner attraction panels. The four pairs of entrance doors are maple and oak.

In the lobby-foyer, the walls were completely replastered. A color scheme of dark

to rebuild the theatre's stadium in order to provide better sightlines. In the process of making plans for this, Mr. Raney discovered that an area underneath the stadium had been walled off. When this area was opened up, 600 square feet of unused space were discovered!

This added area was put to good use by the erection of a refreshment storage room on one side and the manager's office on the other. Placing these two rooms there permitted enlarging the lobby more than was originally anticipated.

A second important step in the overhauling job consisted of improving the theatre's acoustics. Since the auditorium walls had never been plastered, it was necessary to have them furred out and then covered with acoustic plaster.

Thirdly, examination of the floors of the theatre revealed there was a good deal of settlement due to the fact that the site on which the building is located was filled with sand pumped from the San Francisco Bay. (Originally the grounds had held

Murals on the auditorium walls depict scenes in the development of San Francisco (Below.)





New Heywood-Wakefield seats were installed in both the stadium and main floor of the auditorium.

green and chartreuse dominates here. The walls are dark green; while the center section of the ceiling, which is acoustical plaster, is in a rich copper color. The rest of the ceiling is chartreuse. The floor is carpeted from the entrance doors with a new Gulistan pattern manufactured by A & M Karagheusian. Laid over a rubber padding, this carpet is used throughout the theatre.

In the remodeled auditorium, a color scheme of deep orange and chartreuse was used. The ceiling and side wall panels are orange, the ceiling being lighter than the walls. In the ceiling there are two six-foot bands of light chartreuse color edged with silver leaf extending from the proscenium arch to the rear of the theatre. This divides the ceiling into three sections, thus breaking up the dominant orange. The side wall panels are divided by 36-inch pilasters also done in the light neutral color.

Murals depicting various stages in the development of San Francisco from 1860 to the present are placed on these side wall panels. Artist R. Ashby Eckels, who was also in charge of the theatre's decorating and color scheme, used fluorescent paint for

(Continued on Page 46)



Capacity of the remodeled Marina includes 364 seats in the stadium and 333 on the main floor.

Installing Television at a Drive-In Theatre

The S-3 theatre at Rutherford, N. J., drew an enthusiastic crowd of over 20,000 for the Walcott - Marciano fight, proving the drive-in enjoys some advantages for special event telecasts.



The first six ramps at the S-3 drive-in were roped off and made into a seating area (see photos above) to accommodate 7,000 persons for the showing of the heavyweight title bout.

The first theatre to test the adaptability of television performances to drive-in operation was the S-3 drive-in near Rutherford, N. J., an operation of the Smith Management Company of Boston, which telecast the Walcott-Marciano heavyweight title bout, with more than 20,000 people attending and thousands turned away.

The experiment at the S-3 has posed a number of questions for drive-in management and equipment manufacturer alike. Many of these can only be resolved by time, trial and error—in short, further ex-

perience. However, some information accumulated through the telecast at Rutherford can serve as a pattern for the drive-in contemplating early exploitation of large-screen television events.

Based on the S-3's experience, a picture of practicable brilliance can be achieved. The long-throw RCA PT-100A theatre television system was used by the S-3. At a distance of 120 to 130 feet, this equipment projects a picture measuring approximately 24x36 feet. While this picture is substantially lower in brightness than mo-

tion pictures appearing on theatre screens, it proved satisfactory, in the view of the S-3's management.

One of the first steps in any installation is detail planning of the equipment layout, interconnecting facilities, and location (see Figure 1.) Few problems are presented to the drive-in in this respect. The power supply should be placed in the generator room of the projection booth, and the control racks in the projection booth itself.

In locating the projector there are three possibilities. For a permanent installation is indicated a structure large enough to contain the projector unit (see Figure 1). This need not be an unusually large or elaborate structure since the projection unit of the present PT-100A projector is only 3 feet long and 30 inches in diameter, and weighs only 450 pounds.

OUTDOOR MOUNTING SUGGESTED

A second alternative is a simple outdoor mounting that will permit easy installation of the projector whenever necessary for special events (see Figure 2.) It would consist, according to RCA engineers, of steel supports with a substantial concrete base. Two steel beams should be imbedded in this base, spaced far enough to accommodate the 30-inch diameter of the projector barrel. The projector barrel support arms should be connected by steel members to a suitable counter-balance for the 450-pound barrel.

Each of the steel beams should be drilled to accommodate the horizontal supporting bar and rugged bolts for use in locking the



Television projection equipment was installed in a truck 125 feet from the S-3's screen.

projector vertical barrel supports when the barrel is lowered between the two steel members. With such an installation, it is pointed out, the projection unit can easily be lowered into place from the rear of the delivery truck before scheduled telecasts, and dismantled and carted away on the truck after the show for storage at a safe location.

A third alternative suggested by RCA engineers is the one used at the S-3. The projection equipment is placed in a trailer or truck from the rear of which it may project the image onto the drive-in screen. This arrangement allows the utmost mobility and change in size and brightness of the picture on the screen to meet varying climatic conditions, at a minimum of installation cost and maintenance.

When telecasting of closed-circuit events becomes commonplace, some theatres may want a permanent projection trailer that can be moved onto the field whenever necessary at a moment's notice, and in which the equipment may be permanently stowed when not in use. Whatever arrangement is used, it is of course imperative to protect "sight lines" in the drive-in.

The junction box for the cables to the television equipment should be placed near the projector barrel. Special provision for this equipment should be made in the ground, or base, of any permanent or semi-permanent installation such as those outlined above.

Adequate telephone facilities must also be secured by the drive-in for reception of closed-circuit events. The program may be brought to the theatre either by microwave or coaxial cable. The quality of picture obtainable is virtually the same by either means. Telephone facilities should lead to the projection booth, where the connection would be made with the TV projector control equipment.

CROWD ACCOMMODATION

In addition to the installation of television equipment, there are other factors of drive-in operation which have to be considered for such telecasts. Since no presently marketed large-screen direct-projection television system can project a picture the full size of most large drive-in screens, outdoor theatres can benefit from the S-3's plan, which left plenty of space near the screen for temporary chairs. At least the first five ramps should be left open for this purpose, according to experience at the S-3, and also an area *immediately in front of the screen* extending from a point as close to the screen as good visibility permits. At Rutherford nearly 7000 persons were accommodated in such a special seating area. Some stood in the rear of this section, or at the sides.

Special attention should also be given to

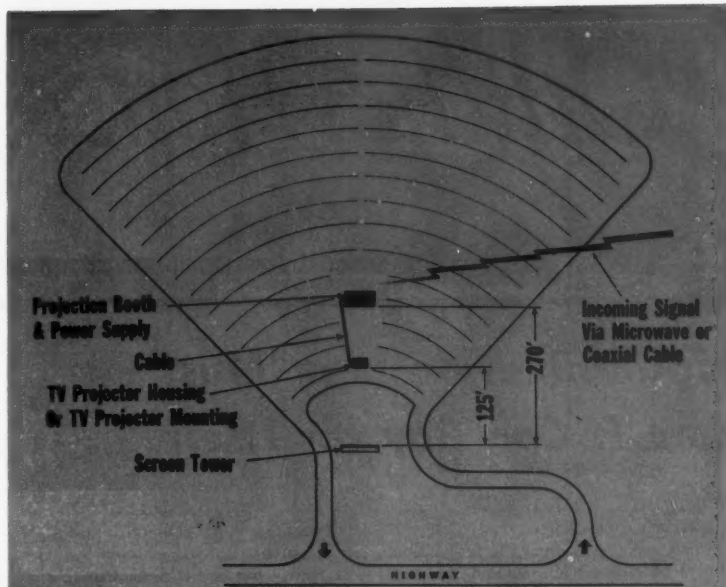
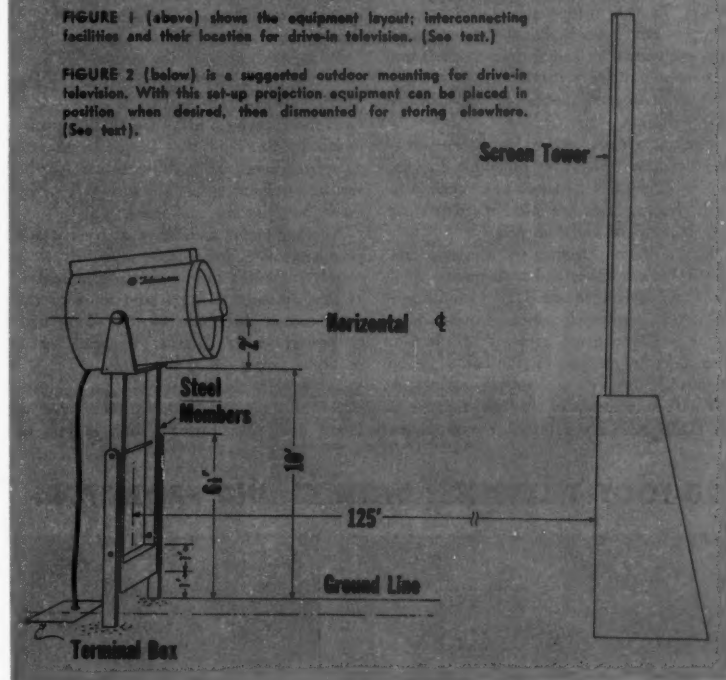


FIGURE 1 (above) shows the equipment layout; interconnecting facilities and their location for drive-in television. (See text.)

FIGURE 2 (below) is a suggested outdoor mounting for drive-in television. With this set-up projection equipment can be placed in position when desired, then dismantled for storing elsewhere. (See text.)



the loudspeaker system at telecasts. Additional speakers may be necessary at such noisy sporting events to provide for adequate hearing by an extraordinarily large audience. At the S-3 it was discovered that each in-car speaker serving the seated patrons in the first five ramps radiated

enough energy to afford adequate hearing for a large group. However, to accommodate the people *immediately in front of the screen*, and to augment the sound for the *seated patrons*, the audio portion of the telecast should be fed into the drive-in's

(Continued on Page 66)

On the House

★ editorial reports and comment on events, trends, people and opinion

Modernization Is a "Must" And It Can Pay for Itself

FAILURE OF the industry to get going in earnest on the modernization program that is imperatively indicated by physical facts for all, including the public, to see, no longer revolves around uncertainty as to the place of the screen theatre in the future scheme of things. That, at any rate, is the impression given us by conversations and an immense amount of correspondence on remodeling activity with both theatre operators and theatre supply dealers.

The picture we get today is one dominated rather by certain economic factors, and developments in trade practices. And for problems, these are what the departing President might call "dingers."

The economic factors of course prominently include taxes and high prices. And one other gets mentioned by exhibitors—repeatedly, profusely and emphatically. What would you say it was? High film rental? Well, sir, you hit the nail right on the head.

You understand, of course, that it is the exhibitors here referred to who have

talked about 40% and up, not the writer of these lines. Such matters as film rental are officially out of our editorial bailiwick. We merely mention it as something cited to us. It seems to come into the thoughts of an exhibitor when you talk to him about spending money to dig his theatre out of the rubble of the past.

Prices of equipment don't appear to have gone up materially more than admission prices; however, the cost of labor and services have, perhaps also most building materials of the kind that figure in theatre modernization. Then, too, much of the rise in admission prices is cancelled out by taxes, both income and local.

Another factor mentioned above is trade practices. We don't insist upon it; it is merely suggested by the rise in film rental. If that amounts to 35% and more of the gross today, there was a time—long ago, of course—when it was figured, for a profitable setup, at about 18%.

But back in those "good old days" a producer and his distributor didn't have to invest one, two, three million dollars or

more in a picture; nor did he have to invest even half-a-million without some guarantee of a market for it. A single picture today is big business all by itself. And its product is not durable commodities; it is something ultimately intangible and highly ephemeral. The risk is far greater than it was when the customers were under contract before the product was produced.

Be that as it may, the drag on theatre modernization appears to this observer less psychological today than economic. A levelling off of prices, wages and taxes on some adjusted plateau, and elimination of the infamous 20% admission tax, now seem the key to the problem of theatre obsolescence—a problem long developing and getting bigger every day.

YET THE NEED IS NOW!

Some theatre operators, however, are not waiting. Would there be more if Government controls were entirely off? Maybe—yet there is no reason why controls should be a real factor in more than a few cases; we therefore think that if they are being allowed to stand in the way, it is because there is not much genuine inclination to do the job.

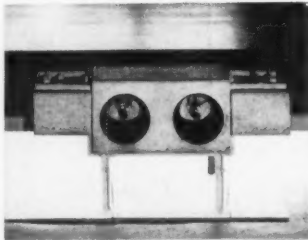
Exhibitors who have been and are now rehabilitating their properties are taking the long view of the situation. *If business is poor, a shabby and ill-equipped theatre is not going to make it better, whereas a more attractive one that is also technically competent to present motion pictures at their best, might help.*

And that has happened. More than once. And it is reasonable that it should. On the basis of his experience, John Freuler of Milwaukee advises (*see page 8 of this issue*) that if your location is okay, you can go ahead with confidence the modernization will pay out.

Even more impressive is the experience of Leon D. Rountree, who operates the Mississippi Amusement Company of Water Valley, Miss. When his Holly theatre in Holly Springs, Miss., burned down, he decided that the business it had done did not warrant rebuilding. Then—

"Fortunately," he writes, "a few progressive theatre men urged me not only to

20-FOOT TELEVISION WITH CEILING PROJECTORS



The auditorium of the Telenews theatre in San Francisco is shown at left as equipped for television events with the projectors mounted on the ceiling and controlled remotely. The installation is a Trad-Motion-graph system with dual projectors (above).

rebuild, but to rebuild all the way with a theatre that was unheard of for the small town of Holly Springs.

"Frankly, I was frightened by the amount that this theatre was costing all during construction, and when it was completed I had the alternative of really going to work, or going completely busted.

"I am happy to tell you that this new lovely theatre, coupled with much effort, has produced a very adequate profit and I have much encouragement for the future. This is so in spite of the fact that all the neighboring exhibitors continue to complain.

"I could conscientiously recommend to any exhibitor to get up enough nerve to spend the necessary amount of money to bring his theatre up-to-date by installing adequate sound, projection, comfortable chairs, refrigeration equipment and an attractive front.

"There is still money to be made in the theatre business, provided the exhibitor keeps up-to-date and works hard. I am thankful to those who were able to convince me to take this final step ahead."

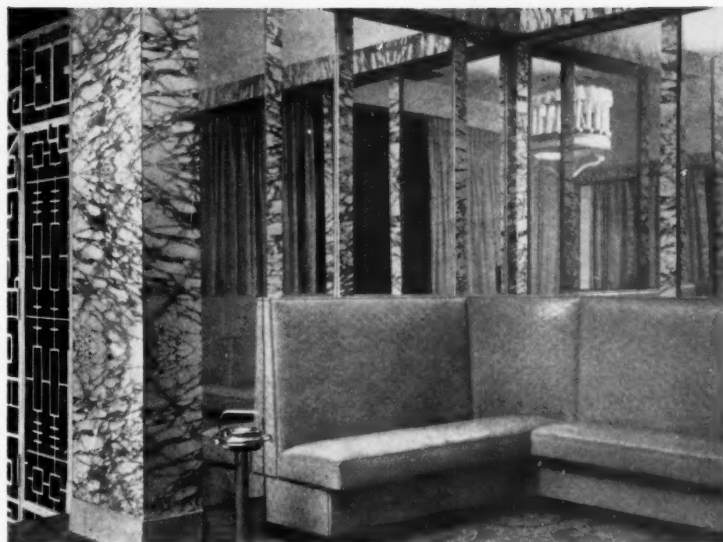
From our recent inquiry among exhibitors and dealers we could fill a lot of space (that we haven't got at the moment) with a list of improvements made recently and underway in theatres throughout the country, most of them involving equipment replacement and many changing the whole physical character of the place.

This represents business-like recognition of the fact that an industry must plow under some of its profits, if not profits of the present, then of the past, so that it may protect its future.

A Constant-Light Maskless Screen

A FEW WEEKS ago we went to Cambridge, Mass., to see a maskless screen arrangement that has been installed in the University theatre there. This one, developed by Ray J. Mullen, projectionist at the Metropolitan theatre in Leominster, Mass., substitutes for the masking a surround illuminated by a separate light source in the projection room.

A view held by some in the business who quite agree that screen masking should be eliminated, is that the area around the picture should be lighted in a more or less constant value, instead of with changing intensity and tone according to the picture. In short, the idea of surround lighting *synchronized with the picture*, as in the RCA "Synchro-Screen" (and, also in the complex mechanical system developed in England), is rejected. To those of this opinion the



Marlite Marble Panels elegantly frame the mirrors and doorway in this beautiful lobby.

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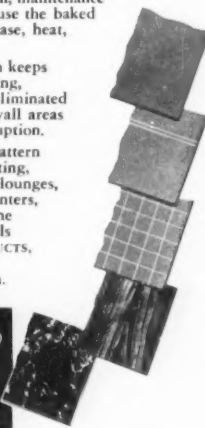
for beauty without costly maintenance

Colorful Marlite plastic-finished wall and ceiling panels bring bright, new beauty to old interiors at an *amazingly low cost*. In addition, maintenance costs go down to rock bottom because the baked Marlite finish resists moisture, grease, heat, alkalis, acids, and stains.

An effortless swish of a damp cloth keeps Marlite clean and lustrous; plastering, painting, periodic redecorating are eliminated for a lifetime. Large panels cover wall areas in a hurry without business interruption.

Select from many striking Marlite pattern and color combinations for cost-cutting, low maintenance entrances, lobbies, lounges, rest rooms, offices, candy cases, counters, doors, and fixtures. Insist on genuine Marlite. See your building materials dealer or write MARSH WALL PRODUCTS, INC., Dept. 1169, Dover, Ohio. Subsidiary of Masonite Corporation.

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"The Buildings We Build Build Our Business"



Drive-In Theatres present special problems when it comes to setting up a system for admissions and cash control. We know the weak spots in current procedure that cost you money. And we've developed an admissions control system and equipment that are 100% effective in safeguarding your ticket revenue.

This new system employs both the Automaticket Register and the Automaticket Ticketaker—supplemented by an Automatic CAR COUNTER—and a SPECIAL COUNTER CONTROL PANEL which takes car count where no tickets are issued or cuts out count for correct tally on cars with 6 or more passengers.

Write today for Folder A describing this SPECIAL EQUIPMENT and explaining its advantages for 3 popular types of DRIVE-IN setups.

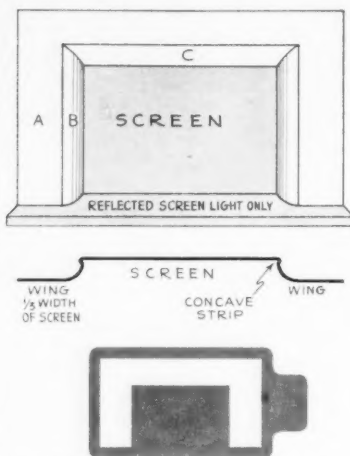
GENERAL REGISTER CORP.

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Long Island City 1, N. Y.
1018 S. Wabash Ave., Chicago 5, Illinois

Mullen method of eliminating screen masking should be of real interest.

Mr. Mullen calls his scheme "Transcendic Vision," with "atmospheric lighting." The latter feature has not yet been incorporated into the University installation because it requires a special projector and color-filter film that is still under development. In their place, a filament lamp stereopticon of 750 watts is being used with a blue filter throughout the performance. The surround, consisting in an arch structure that frames the image, is thus illuminated in blue, rather on the dark side.

The surround structure is indicated in an accompanying drawing. Areas *A* on three sides are flat surfaces. Sidepieces *B* curve



Ray J. Mullen's screen setting is drawn in elevation at top, and beneath is a section drawing. The bottom sketch indicates the aperture plate of the surround lighting projector.

from *A* almost up to the screen, being separated from it by shallow concave strips (see section drawing beneath the top sketch). The picture is framed to fall into these concave borders, which are 9 inches wide.

The concave strips have a fixed radius of 6 inches. The flat front sections (*A*), however, vary with picture width, being one-third of it, while the rounded sidepieces (*B*) have a radius of $3\frac{1}{2}$ inches per foot of side section. Above the screen a flat surface (*C*) tilts up to the front of the structure at an angle of 30° . This is included in the surround lighting from the projection room; the "floor" of the structure, however, which slopes downward, receives only screen light.

The screen itself is blocked out from the light projector beam by an aperture plate (see sketch at bottom of accompanying illustration) made to fit the dimensions of each installation.

The Cambridge structure, which was
(Continued on page 46)

Recognition—



IN elevating Ben Schlanger to a Fellowship, which it did at its fall meeting in Washington last month, the Society of Motion Picture and Television Engineers has given its highest rating of membership for the first time to an architect. . . . Which reminds us of Ben's question, "What is the Society of Motion Picture Engineers?"

He asked us that one day some twenty years ago, in showing us a letter he had received from the society (then without television in its title) asking him to present a paper at the next convention. A year or two before then, Ben and ye ed. of B-T had made the connection which has endured all the years since. Apparently the SMPTE had noted some of his writing in *Better Theatres*.

We told Ben that the society was the industry's principal technical body and that the invitation, going to an architect, represented unique recognition of the part architectural design could play in motion picture technology. Since that was the editorial slant we had taken some years before, we were of course mighty pleased about the letter and told Ben that he should, by all means, get up a paper.

"But what should I talk about?" he asked.

Well, we replied, it would have to be something concrete, not just opinion or general ideas, but a report of research, or a description of a method. We suggested that he read a paper on his "reverse floor" scheme of determining auditorium floor pitches, which was scheduled to be the subject of his next piece in *Better Theatres*.

Ben has since presented many another concrete method for theatre design and the screen performance at conventions of the SMPTE, and the editor of *Better Theatres* has been privileged to sit in on their development, and to make them known throughout the motion picture world.

You don't become a Fellow of the SMPTE unless you have made substantial contributions to the advancement of the techniques of the motion picture. Ben Schlanger, architect, assuredly has so contributed, consistently—and we happen to know that there is more to come.

—G. S.

"THE PICTURE
SEEMS TO COME
TO LIFE"

—a patron told
Mr. Glassman, owner
of the Rialto Theatre,
Lowell, Mass.

"SO EASY
ON MY EYES"

—Plaza Theatre's
Mr. Brecher has re-
peatedly overheard.

"THE ACTION
SEEMS CLOSER...
MORE INTIMATE"

—is a typical reaction
of delighted movie-
goers at the Liberty
Theatre, Bernardsville,
N. J., according to
Mr. Feldman, owner.

"IT'S SO
DIFFERENT
... IT'S A DEFINITE
IMPROVEMENT"

—Mr. J. Coston of
the Palace Theatre,
Chicago, Ill., quotes
a patron.

"IT ADDS SO
MUCH REALISM"

—the most oft-
repeated character-
ization of the Synchro-
Screen according to
Liberty Theatre's
Mr. Marvin Fox of
Portland, Oregon.

Here's Nationwide Patron Acceptance of RCA's New Synchro-Screen

Synchro-Screen is today's big story. It's big because patrons are telling it from coast to coast. Everywhere they've seen it, they like it—and they say so.

HERE'S WHY THEY'RE ENTHUSIASTIC

Today's average man considers himself a critic of "how" pictures are presented. He's a self-styled expert on "surround lighting." He knows about uniform screen brightness. And he's interested in seeing what you've done along these lines.

HERE'S WHY YOU'LL BE ENTHUSIASTIC

Synchro-Screen gives you a brand-new story to tell—about something your patrons can actually see. It's not an investment that you locate in the projection booth or behind the walls—it's right up front telling every individual in your audience that you're up-to-the-minute in your methods.

You'll get a personal thrill, too, out of seeing your pictures

on Synchro-Screen. You can't imagine what a difference this one piece of equipment makes until you've actually seen it—until you've compared it with the results you are getting with your present black-mask screen.

CALL YOUR RCA DEALER NOW

It will pay you to be first in your community to offer this new method of presentation. Call your RCA Theater Supply Dealer now, and ask him about Synchro-Screen for your theater.

HERE'S HOW SYNCHRO-SCREEN WORKS

Scientifically designed wings surround screen with reflected light—eliminate the harsh contrast of black mask. Synchro-Screen makes picture seem larger—makes it appear to flow off edges of screen onto wings.

Main portion of screen employs new RCA Even-Lite principle.

Synchro-Screen is pre-fabricated and packaged for easy assembly ... available for picture widths of any size.



THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: R C A VICTOR Company Limited, Montreal

There's no place like a homey-looking theatre... **and that's the News About Carpeting**



The "living room" lounge of the Beekman theatre, New York, covered with a Masland carved Wilton in lively green.

WHATEVER THE size and location of a theatre, patrons have come to expect, not only entertainment, but also an attractive decoration and an atmosphere of relaxation. And, when properly chosen for color, quality and design, carpeting will underline the hospitality, warmth and comfort which are the basic ingredients of such an atmosphere.

Generally, people have become more conscious of pattern and color even though they may lack a thorough understanding of *design*. They are instinctively aware of its presence or absence.

There can be no question that since World War II, and even earlier, a definite trend toward functional design in home building and home furnishings has been widely accepted.

The answer for many was the simplification of form and lines in modern home furnishings that have the faculty of doing away with the cluttered look. For some, modern has been chosen for its greater economy and easier maintenance. Shelter, service and motion picture magazines have also helped to influence and foster the trend. And, there are those homemakers that have been drawn to contemporary de-

sign for its aesthetic appeal. Whatever the explanation, it's here and it's thriving.

This movement is no less strongly reflected in consumer preferences in broadloom patterns and colors. The once boldly-figured carpets are being replaced by more subtle patterns, solid colors and self-tones which emphasize texture and also tend to give the feeling of great area to rooms.

THE CHANGE IN TYPES

Carpet manufacturers have recognized this trend. Today the greater percentage of carpets are created to meet this public demand for contemporary designs in carpeting. Evidence of this transition can be found in the variety of new fabrics and textures. Twists in a wide range of solid colors—woven on velvet looms—have long headed the popularity list. The luxury of self-tone, sculptured effects—achieved by Axminster and Velvet weaving—are greatly in demand, as are Axminster florals in more muted colorings.

Many institutions—hotels, motels, restaurants and particularly *theatres*—have also been alert to recognize this growing trend and have adopted it for their own

By J. W. SERVIES

Whatever the kind of environment you want to create, the carpeting goes far to make or break the result. Talking about this in relation to the less formal, the more home-like atmosphere now recommended for most motion picture theatres, Mr. Servies, who is manager of carpet sales for National Theatre Supply, gave forth on the new styling in contract grades. We said, "That sounds like an article, Jack." Here it is.

decorating schemes. The effort on the part of these has been to create an atmosphere of relaxation for their patrons—an "at-home" feeling, which can only be established by inviting the patron into the type of decor he and she are accustomed to, understand and have accepted for their own home environment.

Leading theatre architects who constantly attempt to interpret public demand, have for several years been designing and recommending carpet patterns and colors that were a departure from the old "standard" red, gold and black theatre designs. Theirs has been no small part of this change from the harsh, overly brilliant patterns to the subtle, pleasing designs theatre owners can choose from today.

We have only to study the installations shown in a few theatres to illustrate our point. In each case, emphasis is on the carpet—the largest single area of any lobby. The pattern and texture chosen lend to each a distinctive character, yet are so subtle as not to be disturbing.

Take for example, such widely used theatre carpeting as the Alexander Smith's "Crestwood" Velvets; here Renaissance and bold geometric designs are being supplanted by simpler, broader patterns, many of which are in self-tones. In other qualities, the same evolution is evident, perhaps to an even greater degree. Textural effects predominate.

Ten to fifteen years ago such designs for theatres were considered highly impractical, if not sheer extravagance; but the dictates of modern taste, *plus* modern cleaning methods, have brought about this transition in contrast carpet styling.

BALLANTYNE *Dub'l-Cone*

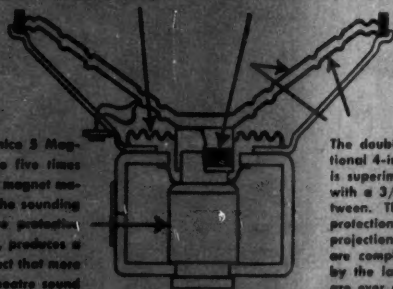
*The New Standard in
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The choice of Circuits and Independents everywhere. Installed in over 600 new and existing drive-in theatres since April, 1952!



Alumizite-treated diaphragm. The only speaker on the market with weather-proofing at this vital point. You know it's the finest speaker... manufactured by General Electric under Ballantyne patents.

Aluminum voice coil. Will not swell, warp or buckle. Every point in a speaker that can be attacked by dampness has been protected in the Dub'l-Cone Speaker.



Heavy 1.47 oz. Alnico 5 Magnet. Gives three to five times the power of earlier magnet materials. This, plus the sounding board effect of the protection cone and air space, produces a full round tonal effect that more closely resembles theatre sound than anything heretofore available.

The double cone of this sensational 4-inch speaker. One cone is superimposed over the other with a 3/16-inch air space between. The outside cone is for protection, the inside cone for projection of sound. Both cones are completely weatherproofed by the latest methods. If they are ever damaged they can be replaced on the spot in a few minutes by the drive-in owner.

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*In Recognition
of His Editorial Leadership
and His Many Contributions to the
Advancement of the Better Theatre*

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EXTENDS CONGRATULATIONS

TO

GEORGE SCHUTZ

ON HIS 25th ANNIVERSARY
AS EXECUTIVE EDITOR
OF BETTER THEATRES



Theatre Seating Division, Menominee, Michigan
Sales Offices: Boston, Baltimore, Chicago and New York

25th Anniversary

Salute to

GEORGE SCHUTZ

EDITOR OF BETTER THEATRES SINCE 1927



By MARTIN QUIGLEY

Q This special issue of the BETTER THEATRES Section of MOTION PICTURE HERALD is dedicated to an appropriate recognition of the signal services rendered by its editor, Mr. George Schutz, on the twenty-fifth anniversary of his appointment to the post.

Mr. Schutz has brought to the responsibility of editorial direction of this journal of service a keen enthusiasm, an exacting mind and a relentless pursuit of those purposes calculated to advance the theatre institutionally. His effort in all areas affecting the physical theatre and its operation has been a pioneering one which has been widely imitated in its superficial aspects, but never equalled in its bedrock, professional understanding of the technologies and techniques that apply.

The title of the publication which he edits, and the goal of *better theatres* which the name implies, has been the spirit and the purpose of his editorial direction. His years of editorial service, conscientiously directed to the end of information, data and guidance to the theatreman and to the many manufacturers and vendors who constitute the equipment field of the theatre market have been a force of substantial and unvarying progress.

Q BETTER THEATRES was established in 1923 as a department of the HERALD by the writer of these lines. The purpose was to supply a trade journal service accu-

ately and expertly suited to that important function of the industry which has the responsibility of building, equipping, furnishing, decorating and operating the theatre plant.

After the first four years of spadework in this virgin field, which had not been previously served in like manner by any of the contemporary media, Mr. Schutz in 1927 assumed the editorial direction. He entered upon this work at a time of revolutionary change in the technology of the motion picture arising from the introduction of sound. In consequence of this development, the theatres found the need of greater and more expert technical information, data and guidance than ever before.

Q Commencing at that point and continuing up to the present, BETTER THEATRES under the editorship of Mr. Schutz developed and maintained a service of significant effect, not only with respect to the devices accounting for the show upon the screen, but also in reference to the concurrent revolution that has taken place in theatre design and in a wide range of the appointments that are the hallmarks of the modern motion picture theatre.

We wish to make appreciative acknowledgment of the many expressions of goodwill which have been offered to Mr. Schutz on his anniversary by his many friends in the branch of the industry with which he is identified.

To complete the anniversary bouquet, we add most heartily the congratulations and best wishes of his associates of Quigley Publications.

Committee for 25th Anniversary

Q IN RECOGNITION of his consistent editorial leadership in pioneering in the interests of better standards of theatre design, better equipment, and better theatre maintenance ... **Q** IN APPRECIATION of ... his continuous assistance in the mutual interests of equipment manufacturers and theatre operators throughout a quarter of a century of progress ... **Q** THIS CITATION, in honor of his 25th anniversary as editor of *Better Theatres*, is tendered to George Schutz ...



—from a Resolution of the
George Schutz Salute Com-
mittee, November 10, 1952.

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Salute to **GEORGE SCHUTZ** EDITOR OF BETTER THEATRES

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From an Editorial in BETTER THEATRES for January, 1932.

Q Much of what the motion picture is today didn't come from any of the officially recognized divisions of the industry—Production, Distribution, Exhibition. The art has been in great measure developed by manufacturers of theatre equipment, materials, supplies. . . . Their little machine shops, fine factories, great laboratories devoted to research in many directions, gave of time, money, energy and talent to produce better and better tools of motion picture entertainment.

By TERRY RAMSAYE

Therein is journalistic performance, through problems, rivalries, and perplexi-

Q 'necessarily, with so many of his contributors profound experts in widely divided technical fields, there are prima donnas among them, sensitive in their authorships. And do they have opinions! Someway he lends sympathetic ear and quiet attention. When it is all over, he

softly says, "Thanks—I'll take care of it." And, the steam being spent, he does—in his own firm way.

These words of editorial shoptalk come from a colleague for the last two decades and more, one of like experience but no such diplomatic patience, in appreciation of craftsmanship of word and page.

Lest you get a picture of a work-a-day fellow, let it be recorded that George, detached from the concerns of office, is the sort who knows that low-proof liquor wears no beads, who plays a dreamful piano with a stein on the keyboard and enjoys adventure of memory, thought and opinion you might not expect.

He thinks that theatres could be a lot better.

AS ONE who for a quarter of a century has been an avid reader of the magazine George Schutz edits, I am deeply appreciative of the magnificent presentation of technological developments and the expert opinion he has continuously presented therein.

I am happy to join with his legion of friends in congratulating George Schutz on 25 years of outstanding service to our industry, and to him go my sincere best wishes for the continuation of his successful achievements.

SAMUEL PINANSKI
American Theatres Corporation
Boston

OUR CIRCUIT, like hundreds of other exhibitor organizations and thousands of theatre operators, have for years benefited from the advice, the trade tips, and the consistent editorial leadership in the field of better physical theatre operation and standards that George has made available to us. The storehouse of information he has compiled in BETTER THEATRES will stand not only as a tribute to his keen, forward-looking editorship, but makes us deeply indebted to him for an invaluable service.

ALBERT FLOERSHEIMER, JR.
Walter Reade Theatres, New York

GREETINGS and best wishes to George Schutz, an excellent editor, extraordinary in cooperation, and a good friend!

E. J. VALLEN
Vallen, Inc., Akron, Ohio

Westrex
congratulates

GEORGE SCHUTZ

*on his 25 years
of service to the
theatre industry
throughout the world*

Research, Distribution and Service for the Motion Picture Industry.



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To GEORGE SCHUTZ

*One of the Best Friends
the Equipment Industry
ever had*

CENTURY PROJECTOR CORP.

25th Anniversary Salute to **GEORGE SCHUTZ**

MEMO FROM VALLEN, INC. TO: George Schutz

They tell me you are getting a rest so that you can sit back and enjoy the applause—and revel in the memories of the Golden Past.

In my long association with you in the Theatrical Industry, your wise counsel and valued friendship have meant so much to me—and a world of service to the theatre.

We're looking forward to seeing and hearing a lot more from you, George.

Regards . . . and the best of everything that's good.

Cordially,

E. J. VALLEN
Vallen, Inc.

The motion picture theatre equipment industry deserves a vote of thanks for having such a swell editor as

GEORGE SCHUTZ

who has served their needs these past 25 years.

La Vezzi Machine Works

4635 West Lake Street
Chicago 44, Illinois

On Behalf of TESMA . . .

By **J. ROBERT HOFF**

President of the Theatre Equipment & Supply Manufacturers Association . . . and Sales Manager of The Ballantyne Company, Omaha.



TWENTY-FIVE years is a long time in any job, but when you have the everlasting interest in your work, that George Schutz has, the job becomes not only a vocation but an avocation.

When you examine the years that George and the theatre industry have co-existed, it makes you realize the depths and peaks through which both have come. In 1927 we were still at the peak of World War I prosperity. In 1929 we had the crash, and motion pictures looked doomed, but sound pictures brought us out of the doldrums in 1930, and in 1940 pictures of color (and a war) brought boom times again.

After World War II a new phenomenon came on the horizon, the drive-in theatre, and it is on this new phase of our industry that George has done some of his finest work. Immediately following the war he realized that money from outside the industry was being invested in outdoor theatres, and in spite of a lack of experience, the drive-in was developing successfully.

I have often heard him say how much more successful it would have been if theatre men generally had met the challenge in the year or two after the war. But George kept plugging in his editorial columns to convince theatre men that the drive-in theatre was here to stay and he finally awoke them from their complacency.

Yes, George has always thought that theatre-business was for theatre men and he has done everything possible to bring their attention to their theatres. He has known for a long time that many theatres had reached a marginal condition because theatre men had not reinvested a fair share of their profits in rehabilitation and modernization. He has plugged this time and time again, and the manufacturers of theatre equipment are indebted to him for his efforts to awaken the industry.

On behalf of the Theatre Equipment and Supply Manufacturers' Association and all of its members, may I salute George Schutz on this, his twenty-fifth anniversary. Elsewhere in this issue you will find a tribute to him from the Ballantyne Company, and in that tribute there is a phrase that I believe is worth repeating here, for it is truly applicable to George for his twenty-five years of service in our industry—"and there shall be a silver star in his crown."

CONGRATULATIONS on your twenty-five years in the motion picture industry. It has been a pleasure knowing you through the years and I know I join with others from coast to coast in wishing you happiness and success in the years to come.

FRANK E. CAHILL, JR., Director of Projection, Warner Bros. Theatres, New York

Hats Off!

TO

GEORGE SCHUTZ

IN RECOGNITION OF

25 YEARS of SERVICE

TO EQUIPMENT MANUFACTURERS

AND THEATRE OPERATORS

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25th Anniversary Salute to GEORGE SCHUTZ

*From one pioneer firm to
a pioneer editor we salute*

GEORGE SCHUTZ

J.E. Robin, Inc.

267 Rhode Island Avenue
East Orange, New Jersey

Congratulations

FROM

ED LACHMAN

OF

LORRAINE CARBONS

"...ever-seeking after better ways..."

By **JOHN EBERSON**

Dean of American
Theatre Architects

SOME YEARS ago the editor of **BETTER THEATRES** asked me for a photograph of myself to hang in his office. I gave him one with an autograph that read, as I remember it, something like this:

"A man is only worth as much as he can do for others. George Schutz has done much for me and I wish the best for him and those dear to him."

Through the twenty-five years that he has been editor of **BETTER THEATRES** he has earned similar wishes from many others also, and it is gratifying to me that an occasion has been provided to express them.

Motion Picture theatre design has changed during these twenty-five years, and much of it has been along lines that were suggested and urged in **BETTER THEATRES**, sometimes many years earlier. Progressiveness has been an outstanding feature of **BETTER THEATRES** and even when some ideas seemed too advanced for some at the time, you can see how many of them have become accepted and are applied when you look at the changes that have come.

We who have been working in the field of Motion Picture Theatres through these twenty-five years—some of us, like the writer, much longer—have learned to respect the authority of **BETTER THEATRES** and to admire it for its constructive criticism and ever-seeking after better ways, all for the progress of the theatre, and therefore the business. In the technical considerations of this progress **BETTER THEATRES** is the leader, and this, the writer feels, is due to the grasp its editor has of these matters, and to his energy and ideals.

My hearty congratulations go to Mr. George Schutz on his twenty-fifth anniversary as editor of **BETTER THEATRES**, and my best wishes that he will be able to continue in this work for many years to come. I believe there is a great future for the Motion Picture Theatre and it will continue to need a publication with the progressive spirit and understanding of its problems that have been so outstanding in Mr. Schutz's editorship of **BETTER THEATRES**.



John Ebersson and his son and associate in the firm of John and Drew Ebersson, New York

TO GEORGE SCHUTZ:

THERE ARE few men like you who have consistently and helpfully contributed much to the technical end of the theatre business. I am sure all your friends will wish you well during the coming years and are confident that your valuable contributions to the theatre business will continue. Congratulations, George, and best wishes for the years ahead.

HARRY RUBIN, United Paramount Theatres, Inc., New York

**Put'er there,
George!**



Each and everyone of us at Neumade would be proud to step up and shake your hand for being a great guy. So, George, consider your hand 'shook.' Yours for many happy returns.

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TRADE MARK
Neumade
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EST. 1916

and not forgetting all the Folks at the factory.

330 WEST 42nd STREET, NEW YORK 18, N. Y.

25th Anniversary Salute to **GEORGE SCHUTZ**

Our best wishes to

GEORGE SCHUTZ

for his unselfish devotion to the theatre
and the equipment designed there-
fore during the past 25 years
"and there shall be a silver
star in his crown"



THE BALLANTYNE COMPANY

OMAHA 2, NEBRASKA

My Very Best Wishes

to

GEORGE SCHUTZ

HARRY STRONG

THE STRONG ELECTRIC CORPORATION

TO GEORGE SCHUTZ:

For twenty-five years your conscientious interest in motion picture theatre engineering has been an important influence in the course of motion picture history. Theatre architects, equipment designers and exhibitors have come to look to you for guidance, for technical counsel and stimulation.

Their work and the co-operative efforts of the Society have received substantial benefits from your dignified appraisal of technical developments as they occurred, and from your ability to point the way for future growth.

PETER MOLE

President, Society of Motion Picture
& Television Engineers, New York

GEORGE SCHUTZ has always had a pioneering, constructive attitude toward the motion picture industry, and has been most helpful and encouraging to the manufacturers of motion picture equipment. He has counseled and advised from a broad industry outlook. His editorial policy has always encouraged better projection and theatre refinements to raise the standards of the most vital American industry. Twenty-five years of such service has had a lasting effect on motion picture presentation and we look forward to many more years of a continuing unchanged editorial policy.

L. W. DAVEE

Sales Manager, Century Projector
Corp., New York

TO GEORGE SCHUTZ:

Congratulations on your 25th anniversary as Editor of the BETTER THEATRES Section of Motion Picture Herald. Your engineering knowledge of the business and enthusiastic editorial direction of BETTER THEATRES has made it of incalculable value to exhibitors large and small. May you have many, many years of success and service to the world's exhibitors.

TRUEMAN T. REMBUSCH
Syndicate Theatres, Inc.
Franklin, Ind.



Congratulations

and

Best Wishes

to

GEORGE SCHUTZ



NATIONAL CARBON COMPANY

A Division of Union Carbide and Carbon Corporation

25th Anniversary Salute to **GEORGE SCHUTZ**

DeVry celebrating its 40th consecutive successful year in the manufacture of precision motion picture projection equipment

SALUTES **George Schutz**

Dean of theatre equipment editors
upon the occasion of his 25th Anniversary
as Executive Editor of **BETTER THEATRES**

DeVry Corporation — Chicago 14, Illinois

Branches in **NEW YORK** and **HOLLYWOOD**

*Congratulations and
Best Wishes to*

GEORGE SCHUTZ

From

Adler Silhouette Letter Co.

THE MANY hundreds of theatre owners who modernized their theatres as a result of the oft repeated recommendations of George Schutz, owe a debt of gratitude to George because their theatres are generally doing a better business than rundown theatres.

The manufacturers of theatre equipment must also give credit to George for a portion of the gain in quality of modern day equipment.

The projectionists of the country too, have reaped much benefit from the many authoritative articles on good projection that have appeared in **BETTER THEATRES**.

In fact, the whole Moving Picture Industry has benefitted from George's sage advice.

FRED MATTHEWS
Motiograph, Chicago.

AS EDITOR of the **BETTER THEATRES** Section of the Motion Picture Herald for a period now of twenty-five years, Mr. George Schutz stands out as a leading individual who has constantly furthered progress in motion picture theatre design.

His constant search for enlightening technical articles has made the pages of **BETTER THEATRES** the best known text on the subject of Motion Picture Theatres. As one who has worked closely with him for many years I would like to express great admiration for his achievements.

BEN SCHLANGER
Consulting Architect, New York

TO QUIGLEY PUBLICATIONS:

I understand the Herald is going to honor George Schutz, editor of the **BETTER THEATRES** Section of your excellent publication. I think he deserves the honor. **BETTER THEATRES** has always been interesting, informative, constructive and a fine guide for the theatre owners, large and small. We use it constantly.

ARTHUR H. LOCKWOOD
Lockwood & Gordon Enterprises,
Boston

I AM very happy to add my note of congratulations to the many that will come from exhibitors all over the land for George Schutz. Consistent with the Herald's policy of leadership, your BETTER THEATRES Section also leads the field.

All that is necessary to keep abreast of what is new and modern for up-to-date theatres is to read BETTER THEATRES, each issue. In it in a pleasant, interesting manner the whole story is told.

MARC J. WOLF
General Manager,
Y & W Management Corporation,
Indianapolis

Mr. Schutz's technical knowledge and editorial direction of that section has undoubtedly been more responsible for the improvement of the physical motion picture theatre than the work of any other single individual in the past quarter century.

JOSEPH M. FRANKLIN
Mayfair Theatre, Saint John, N. B.

TO GEORGE SCHUTZ:

I would like to take this opportunity of saluting you for the wonderful job you are doing with the BETTER THEATRES Section of Motion Picture Herald.

We exhibitors in the field, and particularly those of us who are so far away from equipment centers, find this section of the Herald a good guide and it is very informative.

You are to be complimented on the excellent job and service you are rendering to the Motion Picture Industry, and I, for one, want you to know that we appreciate it.

GEORGE C. HOOVER
Florida State Theatres, Jacksonville

IT HAS long been our opinion that George Schutz has always promoted the best interests of the theatres, the theatre suppliers, and the manufacturers of equipment. His work has been a great credit to the industry, and we welcome the opportunity of taking part in this 25th Anniversary Salute. We hope that his rich background and experience will continue to be available for many years to come.

D. B. JOY
National Carbon Company

Best Wishes to GEORGE SCHUTZ

from

N. Y. PARAMOUNT THEATRE

at the Crossroads of the World
Times Square

As suppliers of complete stage lighting equipment for the past one-quarter of a century, we are happy to join hands with those who are congratulating George Schutz on his 25th anniversary as editor of *Better Theatres*.

Capitol Stage Lighting Company

527-529 West 45th Street
New York City, N. Y.

IN business as well as in life we need someone to always raise the right curtain for an appreciative audience. GEORGE SCHUTZ, as the dean of equipment magazine editors, deserves the industry's congratulations for his loyal and consistent service.

Automatic Devices Company

116 North 8th Street, Allentown, Pa.

25th Anniversary Salute to **GEORGE SCHUTZ**

TO **GEORGE SCHUTZ:**

We have always admired your integrity and your vision. May we join the multitude with a verbal bouquet of flowers for your happy 25th anniversary.



C. S. ASHCRAFT MFG. CO.

36-32 38th STREET

LONG ISLAND CITY, N. Y.

A Salute to

GEORGE SCHUTZ

for twenty-five years of

FAITHFUL SERVICE



KROEHLER *Push Back* THEATRE SEATS

The World's Finest Theatre Seat

TO GEORGE SCHUTZ:

WE HAVE all looked upon you as a person who did everything within your power to promote the general welfare of the motion picture dealers of this country. We know that you spent many long hours preparing very precise and authentic reports regarding various types of equipment that were made available for use in theatres. You were always factual in your reporting, and we know that your primary thought was to get over to the exhibitors of this country what they could do to benefit themselves by the use of up-to-date motion picture equipment.

J. F. O'BRIEN
Manager, Theatre, Visual &
Sound Sales Group
Radio Corporation of America
Camden, N. J.

I HAVE known George all these years and, frankly, were I to say all the things I think about him, people wouldn't believe it possible for one man to possess all those qualities. Therefore, I'm going to be brief and just say that so far as I am concerned George has done an outstanding job in the motion picture industry. I wish there were many, many more Georges in it, and I wish him the best of everything for the next twenty-five years.

A. E. MEYER
Vice-President for Sales
International Projector Corp.
Bloomfield, N. J.

GEORGE SCHUTZ's technical knowledge, brought to us through the medium of the BETTER THEATRES Section of Motion Picture Herald, throughout the development and growth of our organization, has been exceedingly helpful. We wish for Mr. Schutz continued success in the field of his endeavor.

SAM BENDHEIM, JR.
Neighborhood Theatres,
Richmond, Va.

Congratulations to

GEORGE SCHUTZ

AN ASTUTE EDITOR
AND A GRAND GUY

from

HIS MANY FRIENDS AT RCA

Congratulations to George Schutz

With appreciation for his many
contributions in the way of guidance,
consultation and advice
over the past 25 years



Alexander Smith
INCORPORATED

25th Anniversary Salute to GEORGE SCHUTZ

VOLUMES of WITNESS

**A Personal Story
from Bound Issues
of Better Theatres
through a quarter
of a century.**

RECORDING nearly thirty years of motion picture exhibition, the bound volumes of BETTER THEATRES to date are also to a remarkable degree a personal history, the story of a single, continuous

editorship for twenty-five of those years, with these the period of greatest fundamental change in both the art and its theatre.

The revolutionary effect of sound developed from 1926 to 1928; by the later year the industry knew that music and speech were as much a part of the screen performance as the picture. George Schutz joined Quigley Publications, with BETTER THEATRES as his assignment, in 1927. In reporting the impact of sound on the motion picture, BETTER THEATRES of that period exhibits as well a *journalistic* departure from the past.

Sound was added to the motion picture at a time when the construction of motion picture theatres was on a high level, with

relatively huge amounts of money being poured into real estate exploiting the decorative devices of ages past—Moorish Spanish, Italian and French Renaissance, and so on, not to mention such novelties as Mayan. It was the custom, according to the records, for trade journals of that time to describe all of those new theatres in glowing terms. BETTER THEATRES did, too. . . . Then in 1928 it published an article on one of the most extreme examples of such theatre design which dealt with it in the manner of this introduction:

"The ultimate in 'atmospheric' theatres is what the new Paradise theatre would seem to be. . . . Completed, it represents the expenditure for one thing and another of about \$5,000,000. The architect calls the general

Congratulations

GEORGE SCHUTZ

*On your twenty-five years of fruitful service
to TESMA and to the motion picture
industry*

Bausch & Lomb Optical Company



Bausch & Lomb

Super Cinephor Projection Lenses

BETTER THEATRES, under the editorial leadership of Mr. Schutz, has always been dedicated to better standards of theatre design, construction, maintenance, and operation, and has performed a real service to the motion picture industry.

BETTER THEATRES is never just read, it is studied. I have seen proof of this statement during various business trips which have covered most of the countries of the world during the last few years. BETTER THEATRES is in constant demand as it contains valuable, up-to-date information and reference material leading to more efficient theatre operation. Theatre management everywhere has benefited when they have followed the policies, developments, and ideas established and advocated by Mr. Schutz.

E. S. GREGG
Westrex Corp., New York City

style of the house French Renaissance. More descriptively, it is a French royal establishment of the period of Louis XIV—though, of course, if that gay, irresponsible monarch had put up anything like the Paradise, DuBarry's 'deluge' would have come before she was born.

"The exterior is four stories high and, although French Renaissance in style, more in keeping with the turn of mind obtaining around Crawford Avenue than Louis himself might have wished. No one, however, will criticize the architect for his judgment on this point. The structure also departs, happily, from the French Renaissance motif in being of steel skeleton construction, with reinforced concrete foundation, steel girder balcony supports and reinforced concrete throughout.

"The interior is similarly safe and utilitarian, but the skeleton, like those in our best closets, is concealed behind a staggering outlay of surfacings, ornamental plaster, marble, grille-work, murals and objects of plastic art. Even an amateur can see where the money went. The interior itself is a spectacle for the new patron with which no very ordinary photodrama or presentation act could hope to compete."

SOUNDING A NEW APPROACH

This new appraisal of the motion picture theatre in purpose, hence in planning and styling, has been recalled by Mr. Schutz himself, in an article written for an anniversary issue of *Motion Picture Herald* in 1948. It cites criticism which he procured from one of the country's most prominent exponents of modern architecture:

"What a chance we have!" exclaimed

Congratulations, GEORGE SCHUTZ

The rush of business makes it look as though many of us just take for granted a wonderful asset—your great interest in our industry equipment problems.

We at Raytone sincerely appreciate your fine editorials, honest appraisals and your desire to educate BETTER THEATRES readers in the value of new developments.

It is our sincere hope that the industry may continue to merit your friendship and cooperation for many years to come.

RAYTONE SCREEN CORP.

165 CLERMONT AVENUE BROOKLYN, N. Y.

Felicitations to George Schutz

who for twenty-five years as editor of
Better Theatres has contributed so much
to enlighten all of us in the industry.

Jim Elderkin

HELIOS CARBONS, INC., Bloomfield, N. J.

BEST WISHES TO . . . GEORGE SCHUTZ

IN APPRECIATION FOR A
QUARTER CENTURY OF
MERITORIOUS SERVICE

THEATRE EQUIPMENT SPECIALIST **B. F. SHEARER COMPANY**
SEATTLE • PORTLAND • SAN FRANCISCO • LOS ANGELES

Salute to GEORGE SCHUTZ

ALBERT HURLEY
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BEN PERSE
Capital Motion Picture
Supply Co.

HAL HUFF
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Association

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Eprad, Inc.

LLOYD OWNBY
Theatre Specialties, Inc.

C. J. LANGFORD
Universal Corporation

VICTOR & GEORGE TRAD
Trad Television Corp.

John W. Root, eminent American architect, writing of motion picture theatre design in the November, 1928, issue of **BETTER THEATRES**, "First in importance is the need for the greatest possible number of seats giving an unobstructed view of the screen. No previous idea is of value here; we can do it better. But old ideas survive in spectacularly impressive halls, lobbies, foyers. . . Plaster ornamentation, rainbow-hued, jarring curtains, red plush. . . Such waste is wilful, wicked!"

"This was the first shot of boom quality in a rather impudent insurrection," that

screen tell its story uninvaded, assisted instead. Besides, people were tittering. They and the art, both very much of the 20th Century, were being travestied in polychrome rococo!

"But the criticism went deeper than the forms and surfaces which met the eye. It ultimately bore, quite possibly, upon the function of the motion picture in the social scheme. . . Was the motion picture to be a circus? Or a service?"

As one thumbs through the bound volumes of **BETTER THEATRES** through the quarter-of-a-century of Mr. Schutz's editor-

FIRST CALL—in 1928—for theatres based on the art and service of the motion picture, repudiating the established emphasis on extravagances of decoration.

In these pages Better Theatres began an attack on the "period" styles and the preoccupation with ornament which characterized theatre building in the 1920's. It was criticism to make way for new practices

New theatres of Renaissance and comparable gingerbread were always praised in the press. Then in the article above **BETTER THEATRES** satirized one.

The satirical description was quickly followed by an invitation to a noted architect, designer of many outstanding modern buildings, to state his view of motion picture theatre design. In the article at left he called it "wicked".

reminiscence pointed out. "In only a dozen years since the establishment of the multi-reel feature picture in the 'teens, the motion picture industry had renewed much if not most of its exhibition plant in America, at fabulous expense, often grandiosely, sometimes beyond reasonable hope of amortization. To invite persons well implemented with authority to call it ill-conceived was perhaps not among the more obvious duties of a motion picture trade journal.

"But the art had come a long way since the middle 'teens. The year that **BETTER THEATRES** began to call for Architecture to become itself a tool of that art was the year that the motion picture at last acquired voice. The cheap, though costly, reproductions of Renaissance, Oriental, Mavan decorative devices, and the theatrical hokum which often went with them in gaudy carnival, had done their job. Now let the

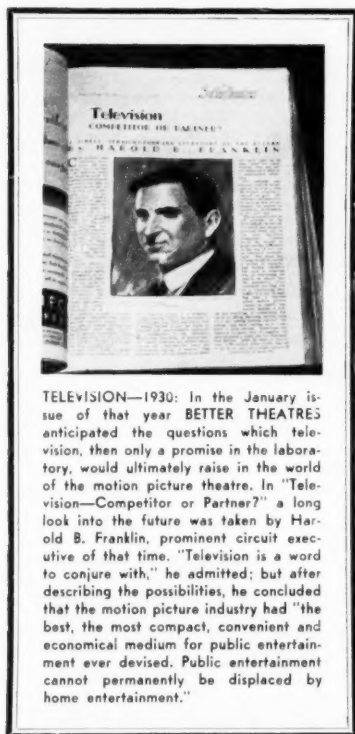
ship, one can note the repeated use of this editorial method: There is an editorial observation, or "blurb," with a certain slant on some practice or development; then, concurrently or soon afterward, appears an

WHILE IT is always a happy occasion when one can celebrate 25 years of service, I think your Salute to George Schutz calls for congratulations to you for having him so long, and to him for his accomplishments over a quarter of a century to the industry. His judgment has been good and his work hard and honest.

WALTER E. GREEN,
President, National-Simplex-
Bludworth, Inc.

article by one specializing in that subject who elaborates upon the idea with the weight of his professional authority. Actually, through all these twenty-five years of monthly issues, one finds surprisingly few articles definitely ascribable to the editor; yet regardless of "by-lines," there is a consistent pattern.

Basically, it is a pattern that takes the word *better* in the publication's title very seriously. Not good theatres, not good standards, not good practices, but *better* ones. Realized improvements are described and recommended. The needs of the present, and the products available to serve them, get the major attention. But these immediately practical contents are liberally salted with

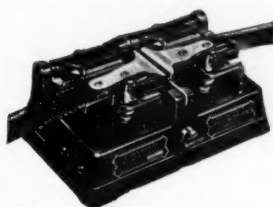


TELEVISION—1930: In the January issue of that year *BETTER THEATRES* anticipated the questions which television, then only a promise in the laboratory, would ultimately raise in the world of the motion picture theatre. In "Television—Competitor or Partner?" a long look into the future was taken by Harold B. Franklin, prominent circuit executive of that time. "Television is a word to conjure with," he admitted; but after describing the possibilities, he concluded that the motion picture industry had "the best, the most compact, convenient and economical medium for public entertainment ever devised. Public entertainment cannot permanently be displaced by home entertainment."

suggestions for further improvements in materials and methods.

Issues of the early thirties applauded the increasing use of "modern" rather than "period" styling; pointed out, however, was the fact that this after all was *styling* and not very different in purpose from the *rococo* decoration of the "antique" architecture, whereas the guiding idea should be function. The editor himself has thus stated, in his 1948 recollection, the criticism underlying the new evaluation which gave precedence to engineering and equipment:

"Naturally, theatres had not been designed for pictures to be heard; however, with the direction of thought that sound



GRISWOLD SPLICERS—favored by projectionists for over 35 years.

GRISWOLD

is pleased to join in the
25th Anniversary salute to
GEORGE SCHUTZ

NEUMAIDE PRODS. CORP., Exclusive Distributor

GRISWOLD MACHINE WORKS
PORT JEFFERSON, NEW YORK

Congratulations, GEORGE

American Desk Manufacturing Company

TEMPLE, TEXAS

Theatre Seating

**To GEORGE SCHUTZ—
KEEP UP THE GOOD WORK!**

★
OXFORD ELECTRIC CORP.

3911 SO. MICHIGAN AVE., CHICAGO 15

"MANUFACTURERS OF BETTER DRIVE-IN THEATRE SPEAKERS"

GEORGE SCHUTZ

Your 25 years of continuous service to Theatre
Equipment Manufacturers is deeply appreciated.

TRIPLE S SUPPLY CORPORATION

206 First Street

San Francisco 5, California

HARRY SARBBER

Manufacturers of

DRAPERIES • THEATRE SPECIALTIES • CHANGEABLE MARQUEE LETTERS

Congratulations to "Professor"

GEORGE SCHUTZ

from

BOB HARRISON

Harrison Publications

The Adv. Mgr. Salutes the Ed.

By RAY GALLO



RAY GALLO, who joined Quigley Publications in 1926, has been the advertising manager of BETTER THEATRES almost as long—21 years—as George Schutz has been the editor. And many a non-business hour is also devoted to this field. One of the most active members of the Society of Motion Picture and Television Engineers, he is currently chairman of its membership committee.

FOR almost as long as George Schutz has been the editor of Better Theatres, I have been selling advertising space in it, most of that time as its advertising manager. And what I haven't said to the editor—yeah, what I haven't wanted to say—on many an occasion during those many, many years!—times when it would have been so much easier to get a certain account if only George would let down the editorial standards.

But he would stick to his argument: "It doesn't help the advertiser, Ray, to undermine the confidence of readers."

I haven't gone up against that one with George for a long time now. For one thing, he is too darned stubborn on the point. For another, I got sold on it.

I had a publication of my own one time, in showbusiness, too (after a start with the Boston Herald). I joined Quigley Publications a year before George did. I also can add a voice of experience to this Salute to George Schutz.

The tributes paid to him on his 25th anniversary as the editor of Better Thea-

tres, many of which I read as they came in, add up to the idea that came to my mind as I looked back over the years trying to get started on this piece. The great respect that Better Theatres enjoys in the industry for honesty in reporting and for authoritative discussion of new ideas and methods is the result of journalistic integrity.

In this long, close association with George I came to know well most of the men who have worked with him as departmental editors and regular writers. They have always had the same quality—sincerity of purpose.

They usually have had that other quality which is an outstanding quality of their editor's enthusiastic interest in the motion picture theatre and its mechanics. From that kind of collaboration new ideas were bound to flow pretty steadily, and they did. Besides integrity, George Schutz's editorship is outstanding for journalistic enterprise.

To me that's the kind of stuff to wrap around advertising.

compelled—toward function as a controlling factor in theatre design—it became clearer that they hadn't been designed especially for pictures to be seen, either. Or for the conditions of traffic peculiar to the motion picture theatre. Sometimes great chandeliers hung from distant vaulted ceilings—the

publicity said each weighed a tone and to be cleaned they were lowered on a windlass; but there were no data at all as to how much illumination an auditorium should have. That the performance itself was physically only light, with all depth purely vertical, seemed to have suggested neither forms nor finishes different from those of stage theatres. . . .

"Functionally, one theatre could be about as good as another. Would not striving for that ideal advance the inherent purposes of the art and therefore of its industry? For it seemed that convenience, geographically and financially, might well prove to be, as the years rolled by, a more dependable handmaiden of the business than ballyhoo."

This view of the need set an editorial policy which persists through all of the bound volumes examined for this account. And to carry out this policy, the editor began at once to surround himself with minds trained in the technologies that theatre planning and operation necessarily involved. They covered quite a lot of ground—architecture, electricity, mechanics, optics, electronics, air-conditioning and others. And these had to be applied to motion picture exhibition specifically, for wholly practical purposes.

This was done by searching out persons in those fields who also had experience or deep interest in the motion picture theatre. Most of them got their first baptism of

printers' ink as associates of the editor under this plan.

To deal with sound during the early days of its introduction there was Hugh S. Knowles, an established engineer in the developing radio industry. Aaron Nadell, now

Congratulations GEORGE SCHUTZ

On your 25th anniversary
as editor of Better Theatres.
We know how grand you
must feel for we too, re-
cently celebrated our 25th
anniversary. Good luck to
you, George.

Joseph A. Tanney

S.O.S. CINEMA SUPPLY CORP.



REFRESHMENT SALES—1941: BETTER THEATRES established a department devoted to vending in theatres with the February issue of that year. Its title continues today as that of market news columns within the Theatre Sales department. . . . But actually, vending became a regular interest of BETTER THEATRES as early as 1930, when a department called "Added Income" was installed.



Air-conditioning for comfort started in motion picture theatres, yet even by the late 1930's theatres were still criticized for unhealthy, uncomfortable cooling, indicating air-conditioning was poorly understood. This prompted a series in 1939, begun on the page pictured above, in which *Better Theatres* sought to give management practical familiarity with comfort cooling. Of this series, written by the editor himself, Carl F. Boester, prominent air-conditioning engineer, declared: "It seems probable that nothing in the history of air-conditioning that has been written or spoken has been as much in point as these articles, not only to the theatre business, but to air-conditioning engineers generally."

editor of *International Projectionist*, began writing for *BETTER THEATRES* while a sound technician with Paramount Theatres. J. T. Knight, Jr., for many years an executive engineer with Balaban & Katz and Paramount Theatres, was a contributing editor through most of the 30's. Another name that runs in a departmental masthead through many volumes is that of John J. Sefing, an engineer long associated with theatre equipment and construction organizations. The combination of technical authority with practical knowledge of the theatre is similarly found in the departments of the late Charles Potwin, acoustics engineer associated with installation of theatre sound; and of the late Charles E. Shultz, expert in projection optics who had been a projectionist.

Others have followed to continue an editorial scheme designed, it appears, to combine professional authority with intimate understanding of the theatre's practical interests.

In one class of those interests, such an association spans almost the whole period of Mr. Schutz's editorship. In 1931, Ben Schlanger, a young New York architect, called on the editor to express his sympathy with the point of view taken by *BETTER THEATRES* toward theatre design. Mr. Schlanger, who was recently made a Fellow of the Society of Motion Picture & Television Engineers, has been variously a de-

BETTER THEATRES SECTION

*We heartily join in
a Grand Salute to*
GEORGE SCHUTZ

RESTFOAM

BUFFALO, NEW YORK

A Division of Hewitt-Robins, Incorporated

*It's been fun working for you,
Mr. SCHUTZ, these past eighteen
years . . . we'll enjoy
keeping the "corners square"
for many years to come.*

FRED-PAUL WILLIAMS

E. WAYNE WILLIAMS

229 W. 42nd St., New York, N. Y.

LO. 3-1643

Artists for Quigley Publishing Company since 1934

MORE power to you GEORGE SCHUTZ.
What this equipment industry has always needed
was more intelligent editorial advice, and we are
happy that you have supplied a great deal of it.

GARVER ELECTRIC COMPANY
UNION CITY, IND.

partmental and contributing editor of *BETTER THEATRES* from a few months after that meeting to the present time.

Evidence of the close community of interests thus set up runs through these volumes consistently. Articles by one fairly echo those of the other in the furtherance of practices to advance the theatre as an instrument of motion picture exhibition. And the various methods that Mr. Schlanger developed for that purpose were made known to the industry through *BETTER THEATRES*.

Toward the end of this period, in the volume for 1949, one comes upon an editorial that recalls one of two decades earlier. "Modern construction, based on scientific

than a matter of size and costliness. It is a matter of realizing the fundamental purpose of the motion picture theatre and designing it accordingly."

By 1949 he could say, "One by one, now here, now there, new theatres are appearing in a pattern too different from that of the past to blend with it. In much that is immediately obvious to the public the difference is radical enough, and that is of direct competitive importance."

"But their distinction is more than one of architectural and decorative style; it includes things that make a theatre tick for public and management both. It is a change in plan and equipment, in facilities, in dimensions, functional arrangements, reflecting a sharper definition of motion picture service. The change in style is an expression of all this."

"It's been a long time coming—some twenty years of the process can be traced through back issues of this publication."



Interiors visible to the street through glass doors and lobby enclosures, with lobbies carpeted to the entrance, are common today. They weren't in 1940 when the article shown above appeared.



The first article detailing the scheme of a drive-in theatre appeared in *BETTER THEATRES* of July 1933, a few weeks after the first drive-in opened at Camden, N. J. (See above.)

study, carried out by remarkable inventions and to some extent enforced by legal codes, has made the motion picture theatre of today a work of consummate skill," wrote Mr. Schutz in 1928. "But the truly fine motion picture theatre is more than a matter of modern construction, just as it is more

OTHERS WHO EXPRESS THEIR APPRECIATION

LETTERS IN tribute to George Schutz on his 25th anniversary as editor of *Better Theatres* continue to arrive as the approach of press time prevents further extension of space for them. But as possible acknowledged below. Besides those from which excerpts are published in preceding pages, expressions of appreciation have come from:

J. W. SERVES, National Theatre Supply, New York City; LOUIS W. SCHINE, Schine Circuit, Inc., Gloversville, N. Y.; BENJAMIN N. BERGER, Minneapolis, Minn.; J. A. TANNEY, S. O. S. Supply Corp., N. Y.

R. J. O'DONNELL, Interstate Circuit, Dallas; ROTUS HARVEY, Westland Theatre, San Francisco; LEONARD SATZ, Raytone Screen Corporation, Brooklyn; RALPH D. GOLDBERG, R. D. Goldberg Enterprises, Omaha; JOSEPH BLUMENTHAL, Blumenfeld Theatres, San Francisco; BOYCE NEMEC, executive secretary of the Society of Motion Picture & Television Engineers, New York; CHARLES J. MAESTRI, Robert L. Lippert Theatres, Inc., San Francisco.

HARRY K. McWILLIAMS, president of Associated Motion Picture Advertisers; RUSS FROWN, Evergreen Theatres Corporation, Portland; ROBERT V. LAVITZ, LaVezzi Machine Works, Chicago; SIDNEY MEYER, Wometco Theatres, Miami; CHAS. A. SMAKOWITZ, Warner Bros. Circuit Management Corporation, Albany; VINCENT R. McFAUL, New Buffalo Amusement Corporation, Buffalo.

H. F. WENDT, Wendt Advertising Agency, Toledo; R. E. BAULCH, The Crescent Amusement Company, Nashville; R. B. WILBY, Wilby-Kinney Service Corporation, Atlanta; JULE ALLEN, Premier Operating Corporation, Toronto; JOE VOGEL, Loew's, Inc., New York City; J. J. FERRETTI, New

To George Schutz:

IT IS indeed an honor to salute you.

I can assure you, George, that the entire industry joins me in praising you for the many fine editorials you have written for the promotion and advancement of the motion picture business, as well as the new equipment which the manufacturers have developed for theatre use.

Believe me, George, you are beloved by all!

May God in His mercy spare you for at least fifty or sixty years more so that you may continue the good work you have always done.

OSCAR F. NEU
President
Neumade Products Corp.

York consulting air-conditioning Engineer. WALLACE B. BLANKENSHIP, Wallace Theatres, Inc., Lubbock, Tex.; R. SCHMID, Minnesota Amusement Corporation, Minneapolis; GERALD SHEA, M. A. Shea Theatrical Enterprises, New York City; ALBERT SOTTILE, Pastime Amusement Company, Charleston, S. C.; HAZEL H. PARKER, J. J. Parker Theatres, Portland.

BEN ADLER, Adler Silhouette Letter Company, Chicago; JOSEPH D. BASSON, international representative, IATSE, New York City; LESTER B. ISAAC, director of projection and sound, Loew's Theatres, New York City; W. C. DeVRY, DeVry Corporation, Chicago; F. H. RICKETSON, JR., Fox Inter-Mountain Amusement Corporation, Denver.

H. W. PETERSON, Kroehler Mfg. Company, Chicago; L. E. POPE, Fox Midwest Theatres, Kansas City; LEO YASSENOFF, F & Y Building Service, Columbus; RAY G. COLVIN, executive director of Theatre Equipment Dealers Association, St. Louis; JIM ELDERKIN, Helios Carbons, Inc., Bloomfield; MARTIN SMITH, Smith & Beidler Theatres, Toledo; EDWARD LACHMAN, Carbons, Inc., Booton, N. J.

SECRETARY TWENTY YEARS

DORIS VALENTE, secretary to the editor of *BETTER THEATRES*, joined the staff in 1931 as a stenographer. Now in addition to editorial duties, she is in charge of the departmental secretarial work and also assists in production.



An Occasional Show on the House Is Good Business

says

Charles Jones

owner-manager of the Downs theatre in Elmo, Ia.



IF ANY of you guys who are 40 years old or over grew up in a small town, you'll probably recall how, when Dad paid the weekly grocery bill on Saturday nights, the grocer in his apron and gauntlet sleeves would treat him to a bag of candy for the kids. You'll also recall that in those days there were lots more circuses coming to those small towns than call on them today. And how about that advance man, who looked every bit a showman, plastering every available vacant space with posters and making it look like everybody was going to go to the circus for free on the passes he'd put out. Those were part of the "good old days."

This is about that bag of candy and those passes.

Chances are when Dad paid the bill and got the sack of gum-drops, or the old pyramid shaped "bon-bons," the grocer stopped and asked about the kids, the missus, and how things were generally. He knew the secret of the human element. He was selling something besides groceries. He was making his store *the* store for Dad. He was showing a few pennies' worth of appreciation for the \$20 worth of groceries we'd eaten that week. He knew his treat was going to pay dividends in the long run.

But America has grown up since those days, hasn't it? We have learned that it builds up bigger grosses if we "keep 'em moving" in fenced-in aisles, pre-packaged merchandise, suggestive selling and an impersonal totaling of the purchases by a stoney-faced girl with a faraway look who acts like a curt "Thank you" was all that was needed to make the customer happy with her high prices.

And the manager? If you find him at all, you probably have to get a special permit to get through the outer office to see the interior of his sanctorum and him sitting there behind his big desk on a swivel chair. Yes, America has grown up.

I would not trade the Telechron for a Seth Thomas, but confound it, can't we apply just a little more of the good old-fashioned neighborly psychology that they

used to use in those days? Can't we make our businesses a little more homey, with a little less of the artificial glamor of impersonal, supercilious efficiency?

And I'm not against efficiency, either. Far from it. I demand it. But it's a lot in the way that efficiency is accomplished. There's a lot in whether it's truly sincere, or whether it's just an affectation ordered from the front office, or an obsequious act to salve the affections of the patron. Few people are good enough actors to pass off their affectations for sincerity.



Now, showbusiness is a "hot" business. We pride ourselves in dealing with people, in promotion of new ideas, and being a step ahead of the crowd. I don't believe showmanship is nearly as dead as we sometimes hear from the voices of Production. Trade papers are filled every week with evidences of good showmanship all over the land. It's the human relationship between patron and manager that is as delinquent in modern showbusiness as it is in the super-market.

I happen to be one who doesn't believe a "Thank You" is always enough to say to a patron. There are too many guys who come to my theatre with four to six kids, some needing hair-cuts, maybe with no heels on their shoes. Yet, Dad is taking the kids out for a night of fun they can all enjoy. He didn't get his candy at the grocery store. He *buys* it at the theatre.

He pays for everything these days. At my theatre (and I know there are lots of

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Tornado moves boxes, rubbish and debris four times faster than any other method—cleans where nothing else will.



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Tornado cleans stairs, seats, drapes, screens, carpets—Is always at the operator's side, causes less fatigue.

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showmen who do the same) he gets a fairly frequent pass, or passes, pressed into his hand when he hands me the ticket. It is not a case of pity. I've also passed the banker many times—he never misses a change.

It hasn't reached the point where, like in the old saloon days, every third one was on the house; but I figure a guy who supports me with two and three appearances a week, year in and year out, during which time he sees a few pics he doesn't think ring any of Fidler's bells, is entitled to one or two "on the house" every now and then.

He's entitled to friendship and concern about his well being, his comfort in the theatre, his family, his business and his crop. He's a human and he's going to appreciate those same acts of human friendship that humanity has appreciated since the Good Samaritan. Business doesn't have to be cold to be efficient.

This is supposed to be a big-hearted business. We boast about how public-spirited we are, how much we donate to any and practically all causes, and it is true. Some theatres think nothing of writing out a huge check for charity, but are so tight-fisted with a lousy little pass that you'd think they were giving away a full share in the corporation. The old circus advance man knew the value of passes. He'd turn over in his grave if he saw the "chincy" way that they are being handled today.

It has been argued for years about the value of passes at the theatre. Passes are not only a reward for letting you put up a window card, they are a stimulator. If I meet Joe Blow, or Mrs. Joe, or Jane or Johnny and they haven't been around lately, or if Mary Wheatthin has never even been in the theatre, a pass in their hand with a word about how much you think they might enjoy "Who Shot John?" next Fri.-Sat. has a pretty good effect on Joe bringing the whole family, or Mary bringing Suzy Neverdiddit along to see that epic. And who knows, maybe they'll become picture fans.

If they don't—well, it didn't cost you much to try (or do you use *all* your seats every night?) and you've made somebody happy. And a surprising thing—you won't go broke doing it.

Passes are a much bigger subject than we've made of them in these few paragraphs, but you get the idea of how one small townner feels about them. Passes?—I'm for 'em.

—C.L.J.

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to your theatre

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with luxurious "living
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Push-Backs. They give your
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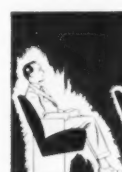
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3—Relax—chair slides
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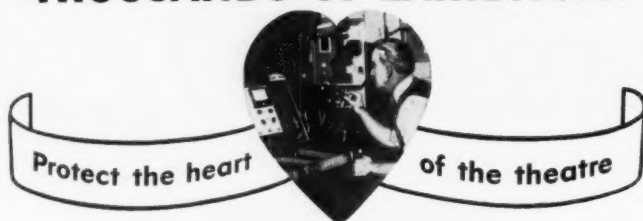
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32 ALL-STEEL MODELS

Conventional type or the convenient Slide-Back type which, with smooth, effortless retraction, gives 100% more passing space and eliminates the necessity of standing.

LUXURIOUS COMFORT

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Full length back panel eliminates pinching hazards. No protruding parts to snag clothes.

THE MOST SERVICEABLE CHAIR MADE

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Please send free literature on Ideal chairs

Name
Theatre
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Marina Theatre In San Francisco

(Continued from page 11)

the murals. They are illuminated by ultra violet light, except, of course, when the house lights are on.

The murals depict the days of the Barbary Coast, Chinatown, the court yard of the old Palace Hotel during "gold rush" days, Fisherman's Wharf and the old ferry building. Modern scenes include a composite view of the fishing industry, the waterfront, yacht harbor, parks and other recreational areas. There are also two murals depicting the bridges and naval installations of the Bay Area. The murals have been much admired by local art critics and the public as well.

New Heywood-Wakefield seats were installed throughout the auditorium, 364 of the "AirFlo" rocking chair model being placed in the stadium and 333 of the "Encore" springback model on the main floor. The stage and auditorium drapes were made and supplied by the B. F. Shearer Company of California at San Francisco, which also supplied other new equipment, including a new Cycloramic screen and a Motiograph Mirrophonic sound system with a new Imperial motor generator set.

Other alterations included rearrangement of the rest rooms and installation of tile in an oatmeal color with a brown trim. A new heating and ventilating plant was installed also.

NEW MASKLESS SCREEN

(Continued from page 16)

fabricated by the Raytone Screen Corporation of Brooklyn, N. Y., has some surfaces of masonite, others covered in the same plastic material as the Raytone "Pantex" screen employed, with the non-plastic portions painted to match in whiteness.

When the projector and film for "atmospheric lighting" are available, the full function of the device, as contemplated by Mr. Mullen, will be realized. This calls for cueing each feature for colors (or, possibly, occasional patterns) that would accord with the accompanying picture material—green for countryside sequences, perhaps; red for fires, and so on, to put it simply.

The surround colors or other material would be carried on a film traveling horizontally through a small projector, for which a "mazda" lamp is deemed sufficient. Each "atmospheric" film would be made up especially for the picture with which it was to be used. The physical part of this process is regarded inexpensive.

THEATRE SALES

*A department
devoted to
refreshment service*



Holiday Spirit for the Snack Bar



Figure 2 (above) A Santa head plaque.

Achieving a distinctive Christmas display for the refreshment stand is neither difficult nor expensive. All it takes is a little ingenuity in using the large variety of good materials available.

is original and distinctive, and, consequently, more eye-fetching. All it takes is a little ingenuity and imagination on the part of the operator. And he doesn't have to be an expert to do a professional-appearing and workmanlike job of decoration.

Materials for these displays, a few of which are discussed and illustrated in this article, are available at stationery stores in the larger cities and in many of the smaller ones. If they can't be found in the immediate vicinity, they can be ordered by mail

DECORATING the refreshment stand for holiday periods throughout the year has been cited time and again by experienced theatre operators as an excellent means of boosting sales. A lively, colorful display in keeping with holiday or seasonal atmosphere attracts the attention of patrons—first, to the stand itself, and then to the product on display. And of course no other occasion during the year lends itself so well to this special merchandising effort as that of the Christmas-New Year's period, which is now fast approaching. It's a good idea to start to work on a display now.

Arranging an attractive Holiday display is neither difficult nor expensive. It is possible, of course, to "get by" with the usual red and green crepe paper, a few bells and Christmas cut-outs, etc. However, it is really just as easy to achieve a display that



Figure 1 (above) Panorama with paper border. (See text.)



Figure 3 (above) Snow scene panorama with border.



Figure 4 (above). A Santa cut-out with easel back. (See text.)

Figure 5 (below) A panel of Santa with his gifts.



Figure 6 (below) A die-cut set of Santa and his reindeer. (See text.)

(see editorial note at end of the article).

Aside from being inexpensive, these materials are easy to apply on the wall or mirror behind the snack bar as well as within open display cases or on the counter. If a staple gun is handy, it simplifies the job. Otherwise tacks and a hammer will accomplish the same results.

PANORAMA WITH BORDER

Pictured in Figure 3 is a suggested arrangement of a winter village scene on a corrugated surface with a top border of flexible paper for wall display. Used alone, the panorama (40 inches wide; 17 feet long) would be appropriate not only for Christmas, but during the whole winter season. The border helps to give it that Holiday touch so important to an especially effective display.

Another suggested combination of panorama with borders is demonstrated in Figure 1. The center scene showing Santa's

arrival is on corrugated surface. The panels on either side are a snowflake design in white on a background of blue. The top border features Christmas decorations in green and red. Many such combinations can be achieved by experiment.

Cut-outs which can be placed on the counter or over a glass mirror surface are also available. Figure 4 shows a Santa Claus cut-out with an easel back. (It comes in heights of 12, 21 or 43 inches.) The Santa-head plaque shown in Figure 2 is rigid enough to be applied on the wall or mirror behind the snack bar. It is silk-screened in five colors. Figure 5 shows a Santa with gifts, which comes on a flat surface with a corrugated back for the counter. It is 40x60 inches.

DIE-CUT SET OF FOUR PIECES

Figure 6 is a die-cut set of Santa and his reindeer consisting of four separate pieces.

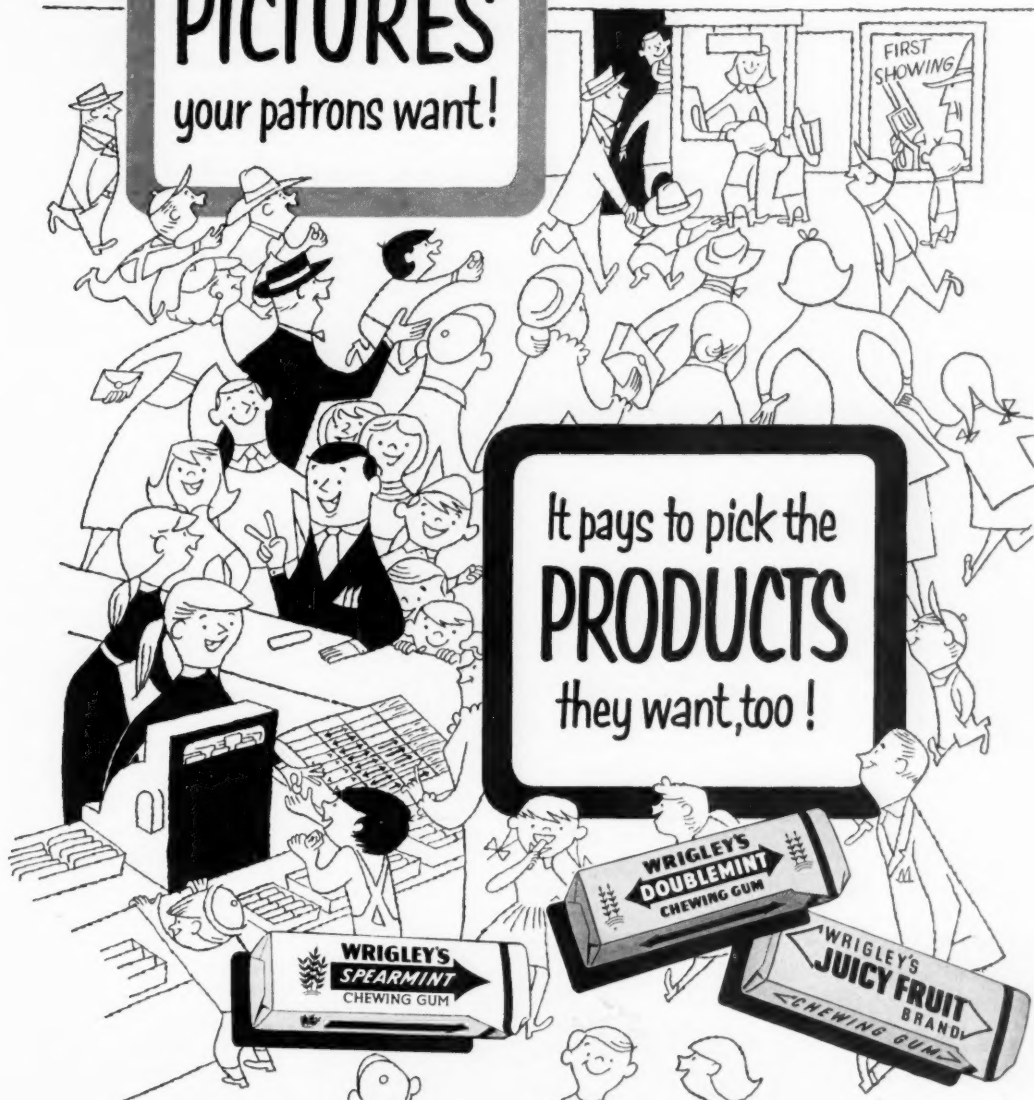
(Continued on page 62)



THE
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You pick the
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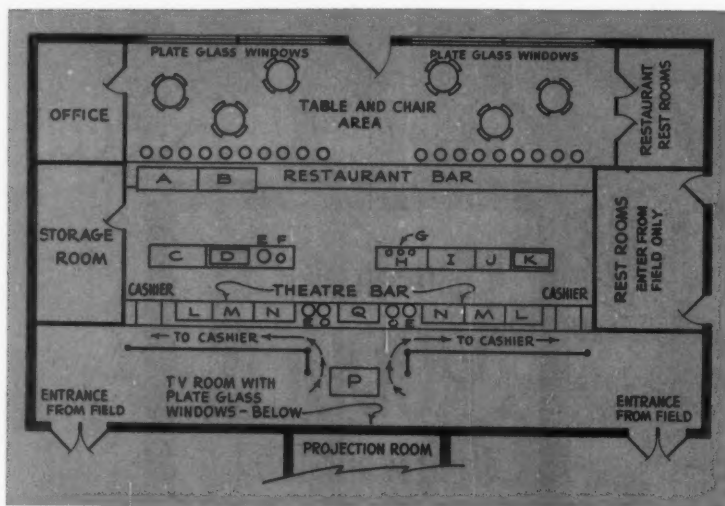
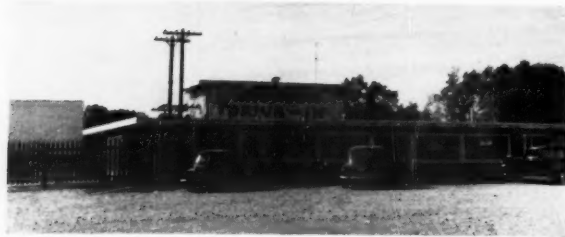


For extra profits... display popular
Wrigley's Spearmint, Doublemint and "Juicy Fruit" Gum

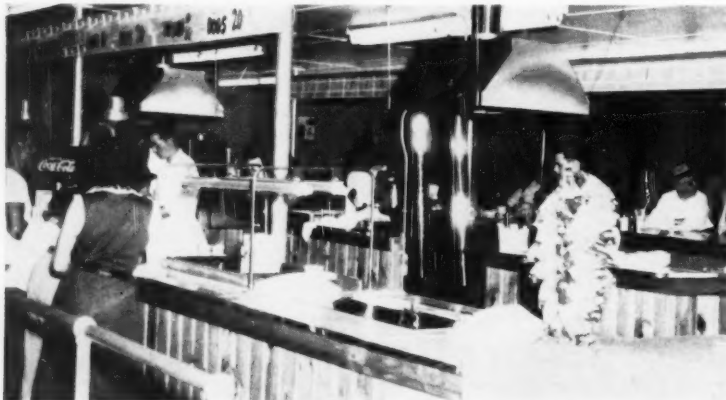
AG 141

The Nashoba Valley Drive-In
at West Acton, Mass., catches

Both Theatre and Highway Trade in A Combination Restaurant and Cafeteria



Layout of the Nashoba Valley drive-in's refreshment building (front view of which is shown at top of page). The highway trade is served on stools and tables and chairs in front while the theatre trade is served in a two-lane cafeteria style. (See photo below). Food equipment is located as follows: A—bobtail fountain. B—ice cream box. C—sandwich unit. D—grill. E—coffee urn. F—cream dispensers. G—frappe machines. H—barbecue sandwich maker. I—work bench. J—foyers. K—sink. L—frankfurter steamer. M—radiant warmer. N—ice cream box. O—orange drink dispenser. P—pop-corn machine. Q—Perlick machine.



LOCATING THEIR Nashoba Valley drive-in theatre on a main highway near West Acton, Mass., where traffic is heavy, suggested to the owners of Boxboro Enterprises, Inc., Boxboro, Mass., an unusual means of increasing the revenue from refreshment sales. They decided to erect the refreshment building facing the highway and divide it into two separate sections—one side as a self-service cafeteria for regular theatre patrons and the other side as a restaurant to attract the highway trade.

The combination restaurant and snack bar was designed and installed by Philip L. Lowe of the Theatre Candy Company of Boston. In his scheme (see diagram) the two sections are kept completely separate. Entrance can be made into the restaurant only from the highway side and into the cafeteria solely from the drive-in grounds. There are separate restrooms for each section, both in the left wing, with the ones for the theatre patrons larger.

Also located in the refreshment building are a supply storeroom and an office, both in the right wing. Adjoining the main building is a cement block structure which houses the projection room on an upper level, and a television viewing room on the ground level.

SERVICE PLAN

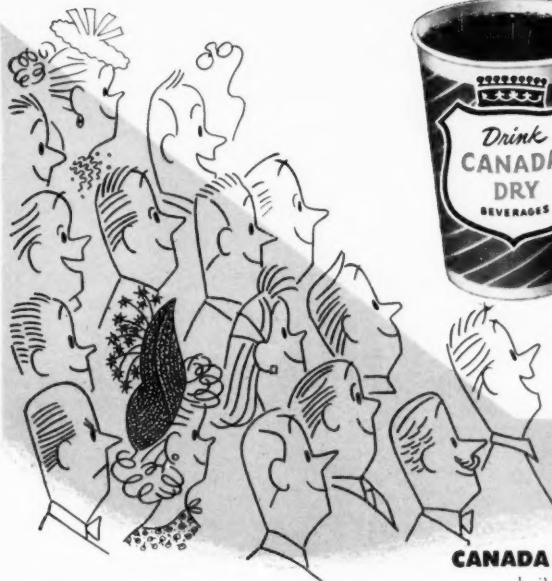
In the refreshment quarters there are three separate counters, including a working counter in the center. On the restaurant side there are six sets of tables and chairs, and stools at the counter, which is 48 feet long. Behind it about 6 feet is the working counter on which is located equipment for preparing all the food, including a sandwich bar, fryers, a grill, coffee urn, etc. A 3½-foot aisle separates the working counter from the cafeteria counter, which has two separate stations, each of which offers

SPUR COLA GINGER ALE CHERRY HI-SPOT (Lemon)

ROOT BEER ORANGE

GRAPE

PROJECT YOUR PROFITS!



LEMON LIME

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CANADA DRY QUALITY SYRUPS

build more business for cup machines... give you choice of nine most-wanted flavors from one source... permit frequent rotation of flavors.

CANADA DRY VENDING CUPS

let you order in practical quantities... save space and money.



CANADA DRY
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For information, call your local Canada Dry Ginger Ale, Inc. office.

**what's the
BIG NOISE
about?**



Quick

...it is a nice change...
...sometimes be the difference between a slight
...and a profit... Despite this difference, however,
...a few movie houses still resist the popcorn craze,
...fearing to offend some of their patrons... And
...these patrons' easily bedeviled ears that the
...noiseless popcorn bag was developed in 1949. And
...now researchers from the National Assn. of Popcorn
...Manufacturers have proven by actual test that it is
...possible to eat popcorn without making a racket.
...The researchers ate their popcorn in darkened
...theaters, later asked other patrons if they had heard
...any popcorn-crunching noises. They had not. The
...explained the researchers is to eat the pop-

Quick Magazine's Sept. 8th report, headed, "Popcorn: Big Business in the Balcony" spotlights the advantage of noiseless bags.

REX
is the largest
manufacturer of
**NOISELESS
POPCORN
BAGS!**

Write in for catalogue of our complete
line of concession bags.

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identical food products to theatre patrons.

Sold at the cafeteria are hot dogs, barbecued sandwiches, french fries, ice cream, popcorn and hot and cold beverages. In addition to these the restaurant offers four-



The highway side of the Nashoba Valley drive-in's refreshment service. Served over the counter, customers can sit on stools. There are also tables for them in front of this counter.

tain combinations, for which it has "bob-tail" equipment.

The refreshment building is 70 feet long and 40 feet wide and constructed of wood.

The interior is finished in knotty pine with novelty siding set in on the diagonal to add strength to the building. It is in natural finish. On the restaurant side only the upper 4 feet of wall is sheetrock painted in a flat smoke rose color. The restaurant counter is pink linen weave arborite. The restaurant stools, tables and chairs are in harmonious pinks and reds.

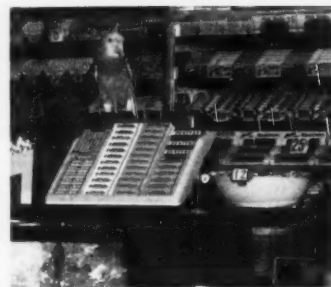
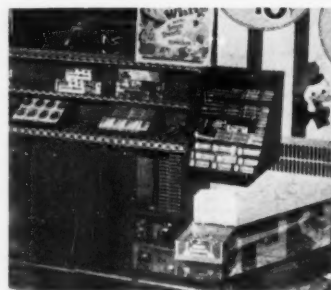
THE DRIVE-IN PLAN

Placing the projection room at the rear of the ramps gives a throw of 550 feet. The present capacity is 400 cars, but the plan allows for expansion to 700 cars when NPA controls are relaxed.

To avoid steep ramps at the front, the first ramp was placed 175 feet from the screen instead of the usual 125 feet. From the last ramp to the fence there is room for two additional ramps, for which wire has already been laid, the Nashoba Valley management reports.

The drive-in presents a picture 46 feet wide and 40 feet high, which is also the size of the screen itself since no black border is used, the picture being spilled off the sides. The picture is illuminated by Ashcraft "Super High" arc lamps operated at 85 amperes. Power is supplied by two Ashcraft selenium rectifiers. Projectors are two Century Model C (water-cooled) equipped with Kollmorgen "Snaplite" lenses. The sound system is also Century.

CHEWING GUM REPAYS PROMINENT DISPLAY



A POSITIVE attitude toward the sale of chewing gum in theatres is to be noted more and more as merchandising policies in general have become more aggressive. With beverages, ice cream specialties, nuts, buttered corn and other types of refreshments being added and becoming increasingly important to revenue, the theatre snack stand has become a division of operation that rules out the static idea of mere service and instead calls for salesmanship all along the line. That sums up the views of a number of concession managers in charge of representative theatre refreshment operations in their consideration of chewing gum as merchandise for theatre sale. And they point to the prominence given chewing gum in the display in more and more theatres. Gum of course is so popular that it still retains importance as an item of service. Having it handy was early found to promote sale of other merchandise. But the service idea is fading, apparently, as the dominant factor of policy. Always in demand, it has assumed a position worthy of promotional display.

"70% of Our Concession Sales Are from Popcorn..."

"... and that's higher than we ever dreamed possible when we switched from warmers to Manley Aristocrat Popcorn Machines," says Rollin K. Stonebrook, Manager, Eitel's Palace Theater, Chicago, Illinois, a 2500 seat house. "We find that on-location popping has increased our sales five times over warmer sales."

You, too, will marvel at new sales and profits when you let Manley supply you with machines and complete supplies for popping and selling popcorn. Get the facts today!



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- ☐ Please send me complete information on Manley Aristocrat Popcorn Machines.
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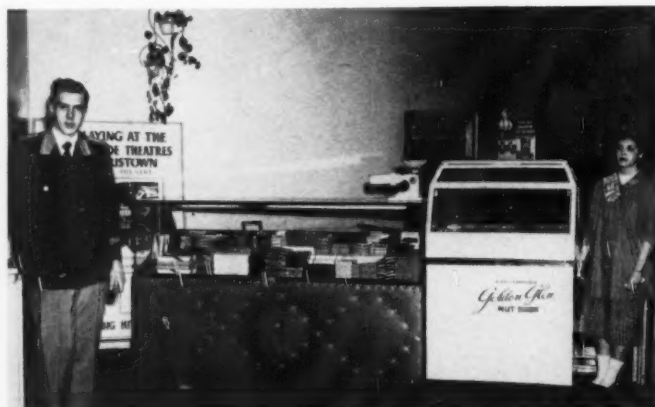
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THE BIGGEST NAME IN POPCORN... THROUGHOUT THE WORLD

A Theatre Finds By Experience That Modernizing the Snack Bar Pays Off!



■ Proof that it pays off in dollars and cents to streamline a theatre refreshment stand is offered by Walter Reade Theatres, who report that snack sales actually doubled at their Community theatre in Morristown, N. J., when the stand shown below was relocated and redesigned into the one above. Originally placed in the lobby just left of the doorman, the snack bar is now in the rear of the lobby directly facing the main entrance so that it is in direct view of every entering patron. Merchandise sold at the old stand was limited to candy and nuts on the theory that this first-run theatre's clientele, who are predominantly "upper-class," would object to popcorn and ice cream. This idea was completely exploded, however, when the latter items were added and turned out to be "best-sellers" right away. As shown here, the new stand is not yet complete. A new ice cream display case is on order, and when it is received a new shell will be constructed to make the entire stand a single unit instead of separate cases. Also, a decorative canopy will be added. The stand was designed by James Loeb, Reade Theatres concession department head, with the assistance of Ralph Lanterman, city manager in Morristown.



"Snow Cones" Prove Popular At Theatres

EQUIPMENT FOR producing "Snow Cones," which are v-shaped cups containing balls of shaved ice with a flavored syrup added, has been marketed by the Blevins Popcorn Company of Nashville, Tenn.

"Snow Cones" have been increasing in popularity at both drive-in and indoor theatres. One Missouri drive-in exhibitor recently reported that they were his biggest profit item, costing him only about 2½ cents and selling at 10 cents. It is particularly popular with children, he said.

COUNTER DISPLAY CASE

Called the "Blizzard" Snow Cone Machine, the unit has a case designed for counter display of the product. Top and bottom of the case are fine cast aluminum alloy. It is enclosed on three sides by Plexiglas, and the inset ice pan is stainless steel. The case measures 18¾ inches front to back; 20 inches high; and 29 inches wide. A red, white and blue "Snow Cone" sign is illuminated from behind by a fluorescent tube.

Choice of two ice shavers is offered with the unit, one with a capacity of 1,200 and another with 2,400 cones per hour. The 1,200-capacity unit, known as "High Speed," has a base measuring 13x18 inches. Its 110-volt, single-phase a.c. motor delivers 1,750 rpm. The shaver housing is made of solid cast aluminum polished. The feeder opening measures 4½ inches in diameter and will take any piece of ice up to that size regardless of shape. This shaver comes equipped with a bladed cutter head unless otherwise specified. The shaver head can be replaced with a picker type head for making chipped ice to be used for cold drinks.

"NEW AND IMPROVED"

The 2,400-capacity unit, known as the "New and Improved," has a base measuring 13x18 inches and an overall height of 19 inches. Its motor is ⅞ h.p., 110-volt, 60-cycle, a.c. The shaver housing is made of solid cast aluminum polished. It has stainless steel shafts and shaver blades, and the ice opening measures 4¾x5 inches. This model feeds itself after the hopper is filled, freeing the operator to wait on customers while the machine is making snow. A three-position switch gives forward-and-reverse control over shaver blades.

Also included with the "Blizzard" machine are a cup dispenser, an aluminum scoop, four pour-outs, an ice pick, a snow cone dipper and a funnel. The two ice shavers are sold individually, if desired, without the case.

NOW... Dramatic Proof

OF THE "OVERWHELMING"
SUPERIORITY OF CRETORS POPCORN MACHINES!

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless otherwise stated. It is subject to a variable rate of exchange and is payable in advance.

**WESTERN
UNION**

1790

SYMBOLS
DL=Day Letter
NL=Night Letter
TL=Telegram
VLT=Very Low Telegram

The following rates are in effect on Telegrams and day letters in STANDARD TIME at point of origin. These rates are STANDARD TIME at point of destination.
LD054 PD= IN CHICAGO ILL JUL 29 302P=

CRETORS CORPORATION POPCORN BUILDING=

POPCORN VILLAGE NASH=

OUR TESTS ON CRETORS MODEL HOLLYWOOD 48, [REDACTED] CABINET TYPE POPCORN MACHINES, CONDUCTED ON JULY 23, 24 AND 25 MAY BE SUMMARIZED AS FOLLOWS: VISUAL ANALYSIS OF 14 POINTS OF CONSTRUCTION AND DESIGN SHOWED CRETORS SUPERIOR TO THE OTHERS: RATED PERCENTAGE WISE CRETORS 91%, [REDACTED] 64%, AND [REDACTED] 52%. CRETORS MACHINE PROVED SUPERIOR IN CORN POPPING TIME AND VOLUME OF CORN POPPED. RATED IN DESCENDING ORDER, CRETORS NO 1, [REDACTED] NO 2, AND [REDACTED] NO 3. ALL TESTS SHOWED THAT CRETORS MACHINE GAVE MORE INCOME PER 100 POUNDS OF POPCORN THAN THE OTHER MACHINES REGARDLESS OF POPCORN USED. CRETORS MODEL HOLLYWOOD 48 PROVED, WITHOUT A DOUBT TO BE SUPERIOR ON ALL TESTS AND EVALUATION STUDIES. SELDOM DOES ONE RUN A SERIES OF TESTS AND MAKE EVALUATION STUDIES WHERE ONE MACHINE PROVES TO BE SO OVERWHELMINGLY SUPERIOR TO OTHERS ON THE MARKET SUCH AS THE CRETORS HOLLYWOOD 48 DID IN THESE TESTS=

CHESTER A ARENTS, CONSULTING ENGINEER, ILLINOIS
INSTITUTE OF TECHNOLOGY CHICAGO 16 ILLINOIS.



Hollywood Model 48

Names of the other two latest model popcorn machines tested with CRETORS "Hollywood" have been deleted from the telegram reproduced above. Your dependable Authorized CRETORS Service Dealer will be happy to give you full information, or write direct to Dept. BX

CRETORS

corporation

NATIONAL SALES OFFICES: POPCORN BUILDING, NASHVILLE, TENN.

CRETORS POPCORN MACHINES HAVE BEEN BUILT IN CHICAGO, ILL. BY SKILLED CRAFTSMEN SINCE 1885

THEATRE SALES

Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

Listing by Brand Names: Candy Bars, Beverages and Chewing Gum widely sold in theatres are listed alphabetically by trade name with manufacturers indicated on page 58.

BEVERAGES

Bireley's, 1127 North Mansfield, Los Angeles, Calif.
CANADA DRY GINGER ALE, INCORPORATED, 100 Park Avenue, New York, N. Y. See page 51.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
 Dad's Root Beer Company, 2800 North Talman Avenue, Chicago 18, Ill.
 Delaware Punch Company of America, San Antonio 6, Tex.
 Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.
 Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.
 The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.
 Green & Green, Inc., 2000 Providence, Houston, Tex.
 Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.
 Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
 Mission Dry Corporation, 5001 S. Sota Street, Los Angeles, Calif.
 National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.
 Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.
 Nesbitt Fruit Products, Inc., 2946 East 11th, Los Angeles 23, Calif.
 Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
 O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.
 Pacific Citrus Products Company, P. O. Box 392, Fullerton, Calif.
 Pepsi-Cola Company, 3 W. 57th Street, New York, N. Y.
 Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.
 Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.
 Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.
 Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.
 Seven-Up Company, 1316 Delmar, St. Louis, Mo.
 The Squirr Company, 202 S. Hamilton Drive, Beverly Hills, Calif.
 Doctor Sweet's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.
 Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.
 James Vernon Company, 239 Woodward Avenue, Detroit, Mich.
 The Welch Grape Juice Company, Westfield, N. Y.
 Wonder Orange Company, 223 W. Erie, Chicago, Ill.

BEVERAGE DISPENSERS

Anderson & Wagner, Incorporated, 14715 South Broadway, Gardena, Calif.
 Automatic Products Company, 250 West 57th Street, New York 19, N. Y.
 Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.
 Best Mill Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).
 Best Products Company, 220 West Addison Street, Chicago 18, Ill. (coffee).
CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y. See page 51.
 Carbonaire, Inc., 114 Fern Avenue, San Francisco, Calif.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
COLE PRODUCTS CORPORATION, 39 South La Salle Street, Chicago 3, Ill. See page 3.
 Dad's Root Beer, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.

Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.
 The Fischman Company, 10th & Allegheny, Philadelphia, Pa.
 Fruit-O-Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36, Calif. (milk and juices).
 Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.
 Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
 W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
 Knickerbocker Beverage Dispenser, Incorporated, 453 6th Avenue, New York, N. Y.
 Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).
 Lyons Industries, 342 Madison Avenue, New York City.
 Majestic Enterprises, Inc., Ltd., 959 Crenshaw Boulevard, Los Angeles, Calif.
 Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.
 Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.
 Mission Dry Corporation, 5001 S. Sota Street, Los Angeles 54, Calif.
 Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.
 Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.
 Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
 Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.
 Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City, N. Y.
 Spacarb, Inc., 375 Fairfield Avenue, Stamford, Conn.
 Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.
 Uniflow Manufacturing Company, Erie, Pa.
 West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles 15, Calif.

CANDY BARS AND SPECIALTIES

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
 Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.
PAUL F. BEICH COMPANY, Bloomington, Ill. See opposite page.
 E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.
 Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.
 Blum's, Inc., Polk & California Streets, San Francisco, Calif.
 Brock Candy Company, 11 Chestnut street, Chattanooga, Tenn.
 Bunte Brothers, 3301 Franklin Boulevard, Chicago 24, Ill.
 Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.
 Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.
 Charms Company, 601 Bangs Avenue, Asbury Park, N. J.
 Chase Candy Company, 4230 Gravois Avenue, St. Louis 16, Mo.
 Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.
 The D. L. Clark Company, 503 Marindale, Pittsburgh 12, Pa.
 Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.
 Cox Confection Company, East Boston, Mass.
 The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
 Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.
 Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.
 Drake America Corporation, 20 East 50th Street, New York 22, N. Y.
 The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.

F & F Laboratories, Inc., 3501 West 48th Place, Chicago, Ill.
 Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.
 Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.
 D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.
 H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.
 Henry Heide, Incorporated, 313 Hudson Street, New York, N. Y.
 Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.
 M. J. Holloway Company, 308 West Ontario, Chicago 16, Ill.
 Hollywood Candy Company, Chestnut & Calumet, Centralia, Ill.
 A. S. Jaffe Company, 946 East Pico Street, San Francisco, Calif.
 Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.
 Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
 Klein Chocolate Company, Incorporated, Brown Street, Elizabeth, Pa.
 Koutney Carton Company, 418 North Clay Street, Green Bay, Wis.
 Kraft Foods Company, 500 North Peshtigo, Newark, N. J., Chicago, Ill.
 Edgar, Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
 Life Savers Corporation North Main Street, Port Chester, N. Y.
 Ludens, Inc., 200 North Eighth, Reading, Pa.
 Lumina & Company, 148 N. Delaware, Philadelphia 6, Pa.
 Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
 M & M, Ltd., 200 N. 12th Street, Philadelphia 6, Pa.
 Marlon Confections Company, 321 West 54th Street, New York 19, N. Y.
 Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.
 Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.
 National Licorice Company, 106 John Street, Brooklyn, N. Y.
NESTLE'S CHOCOLATE COMPANY, Main and William Street, White Plains, N. Y. See page 58.
 New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
 Norris Candy Company, Atlanta, Ga.
 Overland Candy Company, Div. of Leaf Brands, 155 N. Cicero Street, Chicago 15, Ill.
 Pearson Candy Company, 108-114 Glenwood Avenue, Minneapolis 3, Minn.
 Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
 Planters Nut & Chocolate Company, Suffolk, Va.
 Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
 Queen Anne Candy Company, Hammond, Ind.
 Thomas D. Richardson Company, Atlantic and I, Philadelphia 34, Pa.
 Ridley's, 159 Carlton Avenue, Brooklyn 5, N. Y.
 Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
 Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
 Sperry Candy Company, Milwaukee, Wis.
 Sweets Company of America, Incorporated, 1515 Wilcox Avenue, Hoboken, N. J.
SWITZER LICORICE COMPANY, 612 N. First Street, St. Louis, Mo. See page 53.
 James O. Welch Company, 810 Main, Cambridge, Mass.
 Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Little, Pa.
 Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
 George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

CANDY MACHINES

Automatic Canteen Co. of America, Merchandise Mart, Chicago, Ill.
Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 44-01 11th Street, Long Island City, N. Y.
The Rowe Corporation, 31 East 17th Street, New York City.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
The Rowe Corporation, 31 East 17th Street, New York City.

DISPLAY CASES

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
Suprdisplay Corporation, Wisconsin Tower Bldg., Milwaukee, Wis.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

FOOD SERVICE EQUIPMENT

ACTON MANUFACTURING COMPANY, 605 South Summer St., Kansas City, Kans. (portable, hot or cold food container). See page 58.
AMERICAN PLAYGROUND DEVICES COMPANY, Nahma, Mich. (outdoor grills). See page 58.
Anderson & Wagner, Inc., 14715 South Broadway, Gardena, Calif.
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill).
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalsen Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Holmes, Inc., 1215 Fullerton Avenue, Chicago, Ill. (barbecue sandwich equipment).
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and dispenser).
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
Steel Products Company, Cedar Rapids, Ia. (coffee dispenser).
Steel Products, Inc., 427 Guaranty Bank Bldg., Cedar Rapids, Ia. (coffee brewer).

FOOD SPECIALTIES

Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
Meadors Manufacturing Company, Greenville, S. C. (biscuits).
Pronto-Pop, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (French fried potato sticks).
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).

GUM, CHEWING

American Chicle Company, Thompson Avenue & Manly, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Clark Bros. Chewing Gum Company, Merchant St., N. S. Pittsburgh 12, Pa.
Frank H. Flier Corporation, 10th & Somerville, Philadelphia 41, Pa.
WILLIAM WRIGLEY, JR. COMPANY, 410 N. Michigan Avenue, Chicago, Ill. See page 49.



The Hottest Thing Since Pop Corn!!



MILK CHOCOLATE COVERED CARAMELS. Tender Chewy centers with a rich, buttery flavor.



MILK CHOCOLATE PEANUT CLUSTERS. Vanilla creme center—crisp smooth peanuts covered with extra-generous coating of milk chocolate.



MILK CHOCOLATE COVERED NOUGATS. Smooth textured, swirl-shaped white center.



MINT PATTIES. Delicately blended cool mint creme center with luscious chocolate coating.

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BEICH Chocolates

You, too, can increase your candy profits with these popular sized, popular priced, top-quality Beich Chocolates. There's plenty of taste appeal to please every fancy in this assortment of favorites and the eye-catching, product-in-view packages have plenty of self-appeal for every age. Value-plus quality, usually found only in candies selling for \$1.50 per pound and more—plus a rich wholesome goodness, bring your customers back, time after time. WRITE OR WIRE FOR SAMPLES.

PAUL F. BEICH CO.

Department 1003

Front Street • Bloomington, Illinois

AMERICA'S
LARGEST SELLING
MARSHMALLOW BAR



ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Anderson & Wagner, Inc., 14715 South Broadway, Gardena, Calif. (cabinets).
Free-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream).
Icecreamulator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream).
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream).
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser).
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Swirley Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirls-Whip, Incorporated, W. O. W. Bldg., Omaha, Neb. (soft ice cream).

PAPER CUPS

Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Lily-Tulip Cup Corporation, 122 E. 42nd Street, New York 17, N. Y.
NATIONAL THEATRE SUPPLY, 82 Gold Street, New York 38, N. Y.

POPCORN BAGS AND BOXES

MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 4, Mo.
NATIONAL THEATRE SUPPLY, 82 Gold Street, New York 38, N. Y.
Onsida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
REX SPECIALTY BAG CORPORATION, 95-105 Onderdonk Avenue, Brooklyn 6, N. Y. See page 52.
Supurdisplay Corporation, Wisconsin Tower Bldg., Milwaukee, Wis.

POPCORN POPPERS

C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago, Ill. See page 55.

MANLEY, Incorporated, 1920 Wyandotte Street, Kansas City, Mo. See page 53.
NATIONAL THEATRE SUPPLY, 82 Gold Street, New York 38, New York.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
Viking Popcorn Machines, Incorporated, 1481 W. Washington Boulevard, Los Angeles 1, Calif.

POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Blevina Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, 1243 S. Wabash Avenue, Chicago, Ill.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo.
NATIONAL THEATRE SUPPLY, 82 Gold Street, New York 38, N. Y.
J. A. McCarty Seed Company, Evansville, Ind.
Supurdisplay Corporation, Wisconsin Tower Bldg., Milwaukee, Wis.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

POPCORN SEASONING AND DISPENSERS

Arlington Edible Oil Products, 38 Yetten Place, Walham, Mass. (seasoning).
Automatic Products Company, 250 West 57th Street, New York 19, N. Y. (butter dispenser).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (butter dispenser).
E. F. Drew & Company, 5 East 26th Street, New York City (seasoning).
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (butter dispenser).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 4, Mo. (cheese seasoning).
NATIONAL THEATRE SUPPLY, 82 Gold Street, New York 38, N. Y. (seasoning).

C. F. Simonin Sons, Incorporated, Tioga, and Belgrade Street, Philadelphia, Pa. (seasoning).
Supurdisplay Corporation, Wisconsin Tower Bldg., Milwaukee, Wis. (butter dispenser).

POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (warmer). See page 55.
Hollywood Servmaster, Incorporated, 1908 S. Vermont Avenue, Los Angeles 7, Calif. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo. See page 53.
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).
Supurdisplay Corporation, Wisconsin Tower Bldg., Milwaukee, Wis. (warmer).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

SODA FOUNTAINS

Anderson & Wagner, Incorporated, 14715 South Broadway, Gardena, Calif.
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill.
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.

VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
POBLOCKI & SONS, 2153 S. Kinnikinnic Avenue, Milwaukee 7, Wisc. See page 87.
Walkey Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY [cherry, cream, ginger ale, grape, lemon lime, orange, root beer]: Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company.
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation.
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.
SQUIRT: The Squirt Company.
TRU-ADE: Tru-Ade, Inc.
VERNOR'S: James Vernor Corporation.
WELCH: The Welch Grape Juice Company.
WONDER ORANGE: Wonder Orange Company.

CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
ANNABELLE'S ROCKY ROAD: A. S. Jaffe Co.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.



THE MOST EFFICIENT PORTABLE REFRIGERATION

OBTAINABLE — WILL HOLD FOOD, BEVERAGES, ETC., HOT OR COLD FOR MANY HOURS

IF YOUR LOCAL DEALER CANNOT SUPPLY, WRITE DIRECT TO FACTORY

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ACTON PRODUCTS, INC.

605 SOUTH SUMMIT STREET ARKANSAS CITY, KANSAS

BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.

BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.

BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Company.

CARDINAL BAR: Euclid Candy Company.
CHARMS: Charms Candy Company.

CHOCOLETTOS: Peter Paul, Inc.

CHUCKLES: Fred W. Amend Company.

CLARK BARS: D. L. Clark Company.

CRACKER JACK: The Cracker Jack Company.

CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.

DOTS: Mason, Au & Magenheimer Confectionery.

FIFTH AVENUE: Ludens, Inc.

FOREVER YOURS: Mars, Inc.

GOOBERS: Blumenthal Bros.

GOOD & PLENTY: Quaker City Chocolate Co.

HERSHEY: Hershey Chocolate Company.

JUICELETS: F & F Laboratories, Inc.

JUJUBES: Henry Heide, Inc.

JUJYFRUITS: Henry Heide, Inc.

JUMBO BLOCK: Planters Nut & Chocolate Co.

JUNIOR MINTS: James O. Welch Company.

KRAFT KARAMELS: Kraft Food Company.

LEAF-MINTS: Overland Candy Company.

LICORICE PASTILLES: Henry Heide, Inc.

LICORICE TWIST: Switzer's Licorice Company.

LIFE SAVERS: Life Savers Corporation.

M & M'S: M & M Ltd.

MALT BALLS: Leaf Brands, Inc.

MARS: Mars, Inc.

MILK DUDS: M. J. Holloway Company.

MILK PODS: M. J. Holloway Company.

MILK-SHAKE: Hollywood Candy Company.

MILKY WAY: Mars, Inc.

MOUNDS: Peter Paul, Inc.

MR. GOODBAR: Hershey Chocolate Company.

NECCO BOLSTER: New England Confectionery Co.

NIBS: National Licorice Company.

NECCO WAFERS: New England Confectionery Co.

NESTLE'S: Nestle Chocolate Company.

OH HENRY: Williamson Candy Company.

OLD NICK: Schutter Candy Co.

PAYDAY: Hollywood Candy Company.

PEANUT CHEWS: D. Goldenberg, Inc.

PECAN ROLL: Sperry Candy Company.

POM POMs: James O. Welch Company.

POWERHOUSE: Walter H. Johnson Candy Co.

RAISINET: Blumenthal Bros.

RED SAILS: Hollywood Candy Company.

ROOT BEER DROPS: Chase Candy Corp.

7-11: Mason, Au & Magenheimer Conf. Co.

SHERBITS: F & F Laboratories, Inc.

SOFTBES: Mason, Au & Magenheimer Conf. Co.

SNICKERS: Mars, Inc.

SUCKERS: M. J. Holloway & Company.

TEENS: Marlon Confections Corporation.

3 MUSKETEERS: Mars, Inc.

TOOTSIE ROLL: Sweets Company of America.

25 KARAT: Charms, Inc.

WELCH'S COCOANUT: James O. Welch Co.

CHEWING GUM

BEEMAN'S: American Chicle Company.

BLACK JACK: American Chicle Company.

CLARK'S TEABERRY: Clark Bros.

DENTYNE: American Chicle Company.

DOUBLEMINT: William Wrigley, Jr. Company.

FLEER: Frank H. Fleer Corporation.

JUICY FRUIT: William Wrigley, Jr. Company.

P-K'S: William Wrigley, Jr. Company.

PEPPERMINT: Beechnut Packing Company.

RED HOT: Leaf Brands, Inc.

SPEARMINT: William Wrigley, Jr. Company

BETTER THEATRES SECTION

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Three All-time Favorites!



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Milk and Almond Bars.
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appeal! Order them out now.
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in Bags; 6-Bar
Take-Home Pkg.



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SWITZER'S

ST. LOUIS



Top 30 Best-Selling Dime Candies Named by Jobbers in Nationwide Survey

TODAY'S THIRTY best-selling dime candies have been selected by 2000 jobbers and other volume buyers from coast to coast, in a survey just completed by the publication *Candy Industry*. Wholesalers polled were asked to list "twenty good-selling dime candies carried by you," and "as many as possible in the event you do not have twenty."

More than half of the jobbers who replied listed twenty dime candies as "good sellers," and over 95% had at least five such "good-selling" confections, according to the publication. A total of 129 "good-selling dime candies" were listed by the jobbers, and from these the publication selected the "thirty best-sellers" on the

basis of the number of times the items appeared on the survey replies.

Listed in their proper numerical order, as revealed in the survey, were the following dime candies: (1) *Almond Joy*, Peter Paul, Inc., Naugatuck, Conn.; (2) *Mounds*, Peter Paul; (3) *Hershey Milk Chocolate*, Hershey Milk Chocolate Corporation, Hershey, Pa.; (4) *Marsh Bar*, Mars, Inc., Chicago; (5) *Hershey Almond*; (6) *Welch Junior Mints*, James O. Welch Company, Cambridge; (7) *Wayne Bun*, Wayne Candies, Inc., Fort Wayne, Ind.; (8) *Sperry Nut Roll Line*, Sperry Candy Company, Milwaukee; (9) *Curtiss Baby Ruth*, Curtiss Candy Company, Chicago; (10) *Klein's Royal Peanut Cake*,

Klein Chocolate Company, Elizabethtown, Pa.; (11) *Necco Chocolate Peppermints*, New England Confectionery Company, Cambridge; (12) *Oh Henry!*, Williamson Candy Company, Chicago; (13) *Nestle Crunch*, Nestle Chocolate Company, Inc., White Plains, N. Y.

Number 14 was a tie between *Pearson's Seven Up*, Pearson Candy Company, St. Paul, and *Fenn's Royal Brazil*, Fenn Brothers, Sioux Falls, S. D.; (15) *Mr. Goodbar*, Hershey; (16) *Banner's Jordan Almonds*, Banner Candy Manufacturing Company, Brooklyn, N. Y.; (17) *Clark Double Bar*, D. L. Clark Company, Pittsburgh; (18) *Queen Anne Pecan Roll*, Queen Anne Candy Company, Hammond, Ind.; (19) *Snickers Twin*, Mars; (20) *Super Size Milk Duds*, M. J. Holloway & Company, Chicago; (21) *Dairy Maid Nonpareils*, Dairy Maid Chocolate Company, Newark, N. J.; (22) *Twin Milky Way*, Mars; (23) *Cherry Mash*, Chase Candy Company, St. Louis; (24) *Brach Candy Line*, E. J. Brach & Sons, Chicago; (25) *Butterfingers*, Curtiss; (26) *Rockwood Wafers*, Rockwood & Company, Brooklyn, N. Y.; (27) *Necco Fruit Treats*, New England Confectionery; (28) *Power House*, Walter H. Johnson Candy Company, Chicago; (29) *Hershey Krackel*, Hershey; and (30) *Pearson's Nut Goodies*, Pearson.

WEST LEADS THE NATION

Geographically speaking, the report revealed that the West is the best dime market, with California topping the nation in the number of dime bars carried. The East is the worst market, according to the survey, with Maine showing the poorest interest in dime bars. Both the Midwest and the South were revealed to be "strong and growing" dime bar markets.

The thirty best-selling dime candies are the products of twenty-one different manufacturers, including bar chocolate companies. Topping the field with four items was Hershey, while Mars was second with three. Firms having two "best sellers" were Peter Paul, Necco, Curtiss and Pearson. In the case of Sperry and Brach, it was not one product, but a line of goods that was listed among the top sellers, jobbers referring to the "Sperry 10c Roll Line" and the "Brach 10c Bag Line."

Of the thirty best-sellers, seventeen were not copies or editions of similar nickel goods, while thirteen were also available in the 5c size. Of the ten top best-sellers, three were available in the nickel size, while seven were dime items only. This reflected an expressed objection on the part of many jobbers against the practice of some manufacturers in offering the same bar in both nickel and dime sizes.

Some jobbers would like to see manufac-



Reprinted courtesy CANDY INDUSTRY

Here are the 30 best selling 10c candy items as revealed in a survey among 2,000 jobbers and a selected nationwide list of other volume buyers who listed 120 "good selling" dime confections. They are shown here, left to right, in their proper numerical order, beginning with Almond Joy, the number one big seller. Fenn's Royal Brazil tied for 14th place with Pearson's "Seven Up" but is not shown here because the high cost of Brazil nuts has made it necessary to limit distribution of the item drastically, according to the manufacturer.

turers eliminate nickel goods altogether, the report said, and put the emphasis on "original ten-cent goods."

It was an "overwhelming opinion" of the jobbers, the report continued, that a dime bar will sell and "sell well if it is of good quality, sufficiently large, attractively packaged and advertised as representing 10c value."

Backing up the jobbers were the candy manufacturers themselves in another survey made by the publication. Eight out of ten leading bar goods producers now believe the "time is ripe for an all-out campaign in the promotion of 10c goods," this report revealed.

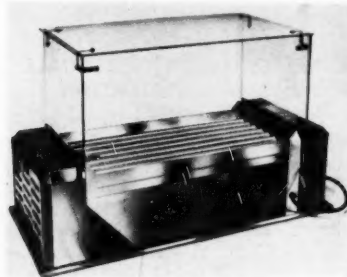
In evaluating the results of the surveys editorially in the same issue (October 21), the publication declared that a dime candy market is "inevitable."

"In large measure," it said, "it (the dime market) is already here and very much alive. It will replace the nickel field—in importance but not altogether as a major unit seller. It is the only salvation the industry has for profit—and for some, actually remaining in the candy business. Very definitely, now is the time for an all out, real honest campaign to market, sell and push 10c candy of quality and consumer accepted value."

New Hot Dog Grill With Rolling Action

A NEW electric grill which rolls and self-bastes frankfurters in a continuous action designed to eliminate the necessity of greasing rollers, has been announced by J. J. Connolly, Inc., of New York City. Models of varying capacity are available, including those which cook 10, 20 or 40 frankfurters at a time.

Constructed of stainless steel, the units have both high and low heat control, the first for continuous serving during rush periods, and the latter for keeping the franks hot and ready for serving. All mod-



els operate on any 110-volt a.c. outlet. Glass guards are provided at an extra cost.

The 20-capacity model is 38 inches long, 16½ inches wide, 11½ inches high, and

weighs 75 pounds. The 10-capacity model is 24 inches long, 14 inches wide, 6 inches high, and weighs 38 pounds. The 40-capacity model is 62 inches long, 16½ inches wide, 11½ inches high, and weighs 90 pounds.

A combination hamburger broiler and frankfurter roller grill is also manufactured by the company. It has a capacity of ten franks and nine hamburgers at a time. The griddle plate is 14 inches long and 14 inches wide. The complete unit is 34½ inches long, 14 inches wide, 7 inches high, and weighs 80 pounds.

"Miss Popcorn of 1952"



Meet "Miss Popcorn of 1952," selected as such because she "best symbolizes an energy-packed American girl as a result of eating energy-packed popcorn." She is Miss Betty Mattson, 24, a Chicago model agency owner, radio actress and Hollywood starlet. The title was bestowed by the National Association of Popcorn Manufacturers, Chicago, during Popcorn Week (October 26-31) which heralded three months of national popcorn promotion known as the Popcorn Fall Festival. More than \$500,000 is being spent in a national advertising campaign to promote the sale of popcorn.

Automatic Food Vender With Seven Selections

AN AUTOMATIC multiple food vender which dispenses hot coffee, hot and cold sandwiches, pies, pastries, milk and juices, has been marketed by the Lunch-O-Mat Corporation of America, New York City. Called the "Lunch-O-Mat," the vender consists of seven divisions. Standard operation permits vending of 30 containers of homogenized milk in one; 30 containers of chocolate milk in another; 50 hot sandwiches (with a choice of two kinds, 25

of each); 50 cold sandwiches (also choice of two); 50 pies and pastries (choice of two); 88 cans of juice (choice of two); and 150 cups of hot coffee (each cup made instantaneously from fresh cold water upon insertion of coin).

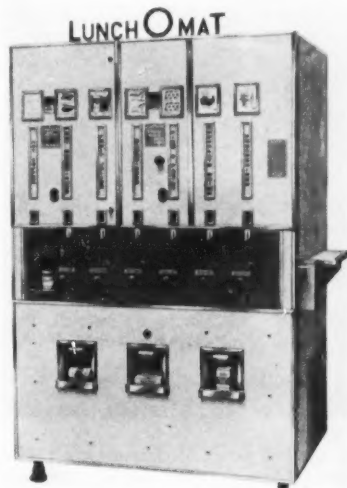
Except for coffee all divisions are interchangeable. More sections can be devoted to milk and less to sandwiches, for example, as desired. The seven divisions operate independently of one another, each having its own coin mechanism. There is a manually operated change-maker, giving two dimes and one nickel for a quarter.

Products retailing at 10c, 11c, 12c, 15c, 20c, 25c, 30c, 35c or 50c can be accommodated. Price changes can be made in any section with the simple substitution of a part. National slug rejectors are used. All sections are illuminated, and lights for a division go off when it is empty. In addition, there is a condiment tray attached on one side. Additional storage space is inside the cabinet.

DIMENSIONS OF UNIT

The vending cabinet is 48 inches wide, 31½ inches deep and 6 feet high. It has a galvanized steel interior, and its exterior is ¾-inch plywood topped with ¼-inch Formica, available in any color, with light gray mother-of-pearl being standard. A center strip design is hammertone blue metal. Top strips with illustrations of product are in full color, and name signs are lucite.

The inner cabinet is fibre glass insulated and carries 35° to 40° constant refrigeration. Air-conditioning was developed by Carrier, and instant heating is by Raytheon. The machine was designed and is manufac-



tured for Lunch-O-Mat by Statlers' Manufacturers Corporation.

In order to insure uniform quality of the

products vended, Lunch-O-Mat plans a centralized dietetic control. However, operators will be permitted to set up their own "kitchens," provided they conform to standards of the company to be maintained by constant inspection.

Electric Food Fryer With Two Drain Types

AN AUTOMATIC food fryer, which comes equipped in a portable type with a front drain and a stationary type with a swing-spout drain, has been announced by the Wells Manufacturing Company, San Francisco.

Heating elements of the fryers are large, streamlined and set vertically so as to heat the fat without scorching and breaking it down. They are complete with an adjustable thermostat in a single fitting attached to the container by one nut. The thermostat dial is graduated in degrees from 310° to 400° F.

Both heating elements and the thermostat have been located under the food basket. This is done, the manufacturer explains, so that the hot fat will rise naturally up through the food, accelerated by rising steam, to cook all food evenly. There is a "cool zone" under the heating elements where food particles settle out of the circulating fat stream and are not disturbed by the basket. This is designed, according to the manufacturer, to prevent food spotting, make frequent cleaning unnecessary and prevent the transfer of food flavors.

Frying capacity of the units is 12 pounds or 1½ gallons of fat. The fat container



is made of drawn steel in one piece with rounded corners. The base is pressed steel formed with an oil-tight drip groove. Baskets are welded wire 6½x9x5 inches deep.

Finish of the units is chromium plated steel. The front splash hood is mounted

and shaped to protect the thermostat and serve as a convenient handle for lifting the portable fryers.

New Chocolate Candies In Transparent Bags

TWO NEW chocolate products, both of which are packed in a duplex cellophane heat-sealed bag with a transparent window, have been marketed by the Nestle Company, Inc., White Plains, N. Y.



One of the candies is called "Nibbles," which are small pieces of milk chocolate, packed about 60 to the package. The other is "Semi Sweets," also small pieces of a dark, stronger chocolate, packed 70 to the



package. Both items come in 100-bag shipping cases.

Although designed to sell at 10c each, the individual packages are not marked as to price. Introductory counter or back bar announcement cards in color are available from the company free of charge.

The Hot Dog Marks 100th Anniversary

That great American tradition, "the hot dog," is celebrating its 100th anniversary this year. Its birthplace, of course, was Frankfurt, Germany, where a butcher invented it in 1852. Marking the centennial occasion, J. J. Connolly, Inc., Chicago manufacturers of a frankfurter roller grill, have compiled some interesting statistics. More than six and a third billion hot dogs, they estimate, have been consumed in the United States this year—an amount which would extend 548,000 miles. Based on an average sale of 15c each, the frankfurter constitutes an industry with an annual gross volume of 950 million dollars, the company says.

SPECIAL CHRISTMAS CANDY

A line of special 5c Christmas bars to make holiday candy displays sparkle is planned again this year by the Paul F. Beich Company, Bloomington, Ill. They include a four-color cellophane wrapped Christmas tree, a three-color Santa Claus and new snow man, shown at right. All are big special molded bars of swirl-whipped marshmallow which is covered with pure chocolate coating.



NEW LITERATURE

Twin-Head Freezers: A new, three-color bulletin (TH-852) describing and illustrating its new twin-head, two-flavor continuous custard freezer has been released by Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.

POPCORN WINS AGAIN

The Franklin & Herschorn circuit, with headquarters in Saint John, N. B., Canada, has recently begun selling popcorn at three of its drive-in theatres after banning such sales for over 25 years. Drive-ins now offering popcorn are located at Saint John, and at Halifax and Sydney, N. S.

Snack Stand Decoration

(Continued from page 48)

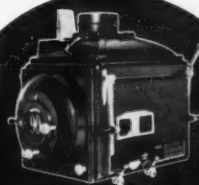
It is processed on rigid white display board in six colors and would be equally effective either on a mirrored surface or with a solid color background. The Santa is 24x26 inches; the reindeer 22x26 inches.

These are just a few of the materials available for dressing up the snack stand during Christmas. The imaginative operator will take it from there and come up with a striking display all his own.

HOW TO PROCURE MATERIALS FOR HOLIDAY DECORATION

The materials indicated for the holiday refreshment stand decorations presented in the above article are not generally available (outside the larger cities), but they can be conveniently obtained, ready to be put up, from Unique Exhibits, 84-17 164th Street, Jamaica 32, N. Y. Just indicate the kind of material you would like, referring to the illustration, and either the amount you want, or the footage of the area to which it is to be applied. The material, Unique Exhibits advises us, will be sent parcel post collect for prompt delivery.

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High Intensity

For screen widths more than 24 feet.



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For screen widths up to 24 feet.

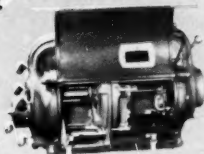


STRONG UTILITY

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STREET _____

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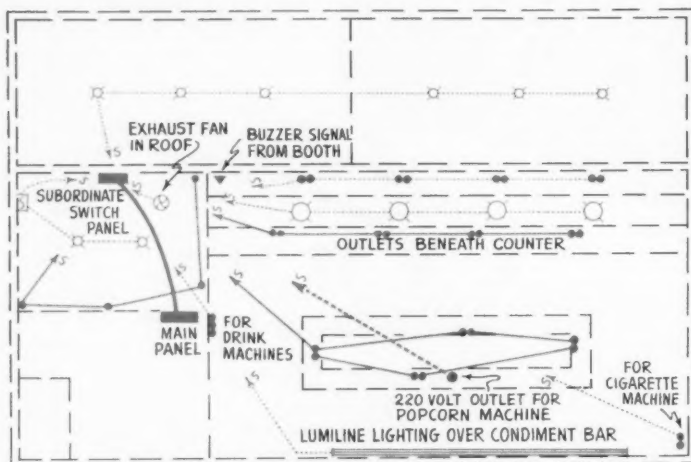
★ A regular department devoted
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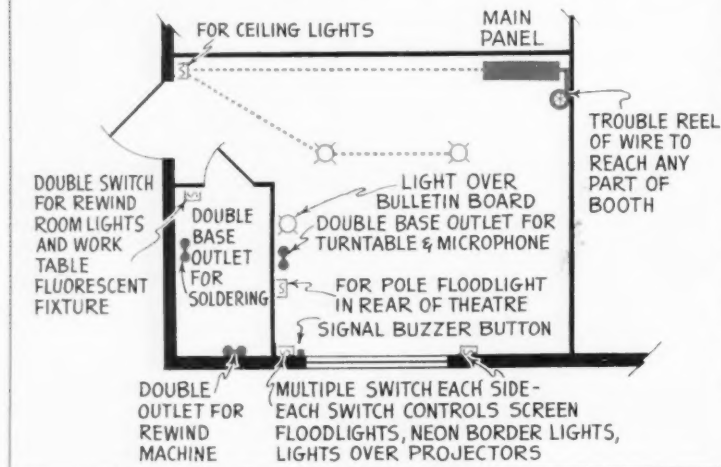
Ninth of Series on
GETTING INTO THE
DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.



Plan (above) of interior electrical outlets and switches. They are controlled by a staff member arriving on duty early and do not require going into projection room. Below, projection booth lighting and speaker cable. This also includes a ramp lighting panel along with a neon border around the top edge of the building for easy identification at intermission of the building.



THE MAIN building for a drive-in as presented for purposes of discussion in the preceding issue, is the basis of our explanation in this installment of the power and light installation of the refreshment area, restrooms and projection booth. In the October issue, besides giving a layout for such a building to serve an average-sized drive-in, we submitted a plumbing scheme. In detailing now a basic installation for the supply of electrical power and light, we point out again that the objective in this series is to observe the needs of economy with, however, the recommendation of good standards.

As stated in a previous article (BETTER THEATRES for April 1952), 208-volt, four-wire, three-phase service is recommended where it is available. Elsewhere, one may of necessity have to be satisfied with four-wire, three-phase service at 220 volts. The accompanying layouts are practicable for either type of service. They can be submitted to an electrical contractor for estimates and guidance in effecting the power supply and lighting installation that would efficiently meet the requirements of a main building. Even were the structure to be

quite different in plan, the schemes presented here illustrate the needs.

You will note, on studying the layouts, that we are primarily concerned with service going to all parts of the building and theatre area for the normal, efficient operation of an average drive-in. No attempt is made to specify types of fixtures. These can best be determined by discussing the selections with the electrical contractor. It may be the desire to use very inexpensive fixtures, or more elaborate kinds, which naturally would affect the cost.

OUTSIDE LIGHTING CONTROL

In the plan drawing of the projection room it will be noticed that all outside lighting is controlled from this booth. The purpose is to cut down the size of the circuit control panels. Secondly, the outside lighting is generally not required to be in operation until the projectionist comes on duty, at which time he can throw in the necessary switches. This eliminates a detail from the work of the attendant who arrives early for inspection and general preparation for the evening's operation.

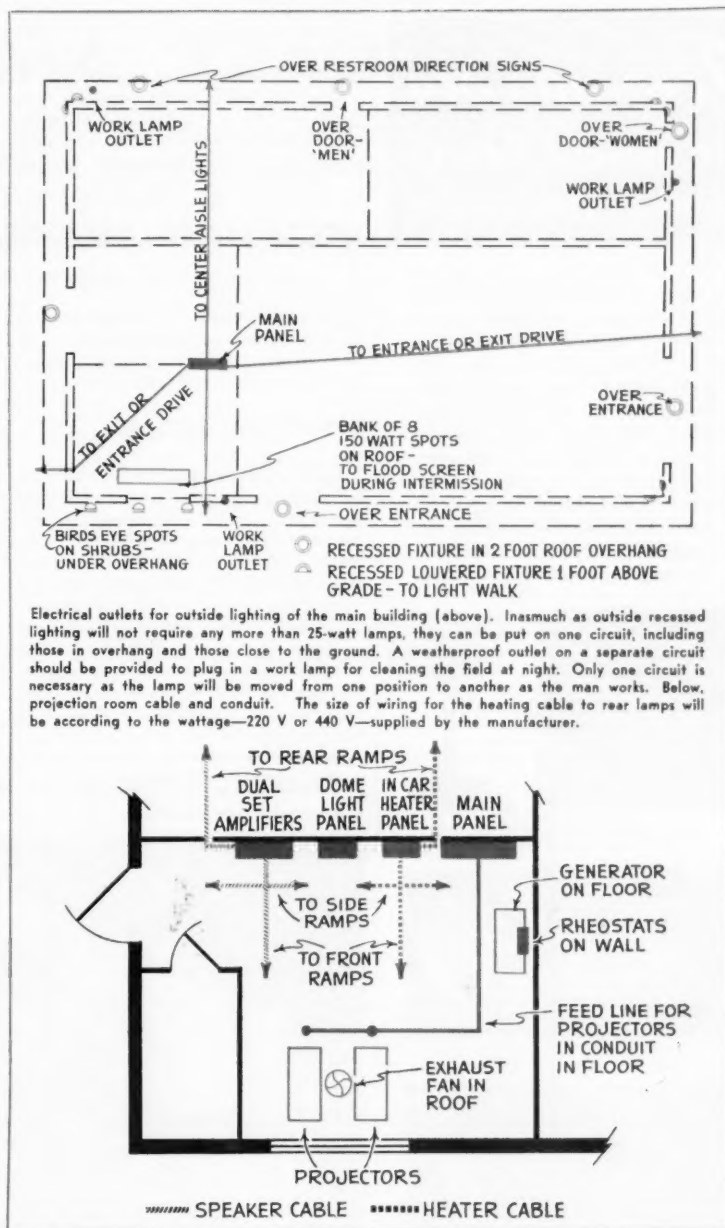
This holds true for the full season, whether daylight saving or standard time applies. In daylight saving areas and periods, the outside lighting is not required until dusk or shortly before, when of course the projectionist has been on the job for some little time. With standard time, he arrives on the job at the opening of the box-office, which is time enough for turning on the outside lighting.

Moreover, for purposes of keeping responsibility for the booth in the staff, it is well to keep other persons out of the projection room. This has always been advocated by theatre management in the interests of efficient operation; also, projectionists do not want other staff members to enter the booth unless absolutely necessary, so that they can be sure no one has tampered with the equipment or disturbed the order of the room.

On the other hand, the projectionist is not the person to be involved in the lighting of the restrooms, refreshment stand, stock room, etc. Control of illumination for these latter facilities within the main building is therefore separated from the other switches.

PROJECTION ROOM SWITCHES

Control switches of floodlights for lighting the field during intermission and at the end of the last show, and also of a signal buzzer, are located in the projection room. These switches should be conveniently placed near the projectors. The buzzer here referred to is located in the vicinity of the working space for the purpose of notifying stand attendants that there are



so many minutes before intermission time (through a schedule or code of buzzes, so many for so many minutes).

The projectionist can tell how many "minutes of film" are left in the projector before intermission, whereas attendants, even with a written time schedule to refer to, are likely to lose track of the remaining time when their attention is on customers, replenishing of merchandise, etc. By buzzing them shortly before the end of the

feature, the projectionist warns them in good time for them to get prepared for the intermission rush period.

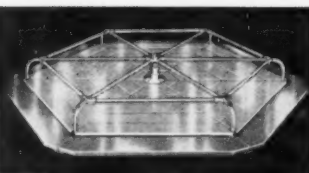
At the second the show ends, the projectionist should switch on the field floods and other lighting, such as main building border and terrace illumination, connected with non-projection periods. If these switches are placed anywhere else than in the projection room, such lighting would be controlled by others than the pro-

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jectionist and this would be likely to come on too soon or too late. The same thing applies to the starting of shows.

The other switches—for restrooms, stock room, refreshment stand, hot water heater, etc., should be accessible at all times prior to and upon opening the theatre for each

night's operation, for control by an attendant or the manager.

An optional element of the accompanying scheme is the in-car heater panel. The plan for such facilities, if needed, is provided by the heater manufacturer according to the characteristics of his equipment.

INSTALLING TELEVISION AT A DRIVE-IN

(Continued from page 13)

regular loudspeaker system, plus one or more additional standard speakers. One such speaker should be located centrally just below the screen.

OPERATIONAL FACTORS

As for other operative modifications, the S-3 charged a flat admission rate of \$10 per car with no limit being imposed on the number of passengers in each. The management reports that the average automobile contained six persons, with some station wagons holding as many as twelve.

Persons arriving on foot were admitted in groups of four at \$10 per group. The audience was predominantly male and apparently consisted of "fight fans" rather than "film fans," since little interest in the

feature presentation ("Walk East on Beacon") was evidenced.

Business at the refreshment stand was extremely good all evening, according to the S-3 management. This is attributed partially to the fact that patrons arrived very early in order to secure good viewing locations. Opening was at 6:30 p.m., although the fight did not start until 10:30. (An effort was made to televise the preliminary activities at the Philadelphia Municipal Stadium, but signal trouble prevented successful projection.)

Clearing the grounds after the performance was a long procedure. As a precautionary measure, departing patrons were asked not to start their automobiles until all standees and those sitting in the roped-off area had returned to their cars.

PACKING THEM IN AT AN ALABAMA DRIVE-IN



What special stunts to pack the theatre can lead to is graphically demonstrated by this slightly overloaded automobile which appeared at the Joy-Lan drive-in at Florence, Ala., one evening. It came in response to owner Dan Davis' offer of a television set as a prize to the car bringing the most customers to the show. Early car entries totaled as many as 20 and 35. But it was this 1941 Ford—with a crew of 58—that was hailed as champ! Most of the passengers were youngsters from 14 to 25 years old. Seats were removed from the car, and the people piled in three deep. They lined the top of the vehicle, buried themselves in the trunk, mounted the hood and fenders, and some hung over the side by their hands. Generally speaking, the drive-in had a crowded night, with 1,600 customers attending. Title of the film for the occasion was "No Room for the Groom."

THE TESMA TRADE SHOW

PROGRAM AND EXHIBIT DIRECTORY: Conventions of Theatre Equipment & Supply Manufacturers Association, Theatre Equipment Dealers Association and Allied States Association, Hotel Morrison, Chicago, November 15-19.

TESMA OFFICIALS:



J. ROBERT HOFF, president of the Theatre Equipment & Supply Manufacturers Association, is general sales manager of The Ballantyne Company of Omaha, manufacturers of projection and sound equipment, and also a theatre equipment distributing organization, founded by Scott Ballantyne, one of the motion picture industry's pioneer figures. Mr. Hoff—it is easy to call him Bob and most everybody does—is a graduate in law, holding a degree from John Marshall Law School, Chicago, as Doctor of Jurisprudence, which followed a B.A. degree from the University of Illinois. Serving in the U. S. Naval Reserve during World War II, he was released with the rank of Lieutenant Commander. Before the war he practiced law; after it he joined The Ballantyne Company (inevitably, perhaps, for his wife is the former Beverly Ballantyne). He officially lists his hobbies as sailing, bowling—and Tesma.

PROGRAM OF EVENTS:

SATURDAY, NOVEMBER 15

Informal opening of Trade Show, 2 p.m.
Trade Show closes at 6 p.m.
Allied States directors' meeting, 2 p.m.

SUNDAY, NOVEMBER 16

Morning meeting of Tesma directors.
Morning meeting of Teda directors.
Annual Teda luncheon for Tesma and Teda members and guests in Terrace Room of Hotel Morrison, 12:30 p.m.
Formal opening of Trade Show, 2 p.m.
Morning meeting of Allied States directors.
Allied States directors' luncheon, 12:30 p.m.
Allied States directors' meeting, 2 p.m.

MONDAY, NOVEMBER 17

Annual meeting and breakfast of Tesma (election of four new members of Board of Directors will be announced), 9:30 a.m.
Annual meeting and breakfast of Teda (election of directors), 9:30 a.m.
Trade Show open at 12 noon, closes 10 p.m.
Allied States open meeting, 2 p.m.
Allied States, film clinics, 3 p.m.

TUESDAY, NOVEMBER 18

Trade Show (open 9 to 11 a.m. only to exhibiting manufacturers and theatre supply dealers during those hours).
Trade Show open from 11 a.m. to 5 p.m. for general attendance.
Teda annual cocktail hour, dinner and party for Tesma and Teda members, Ivanhoe Club, 3000 N. Clark Street, 7:30 p.m.
Allied States, film clinics, 9:15 a.m.
Allied States luncheon, 12:30 p.m.
Allied States open forum, 2 p.m.
Allied States party at Chez Paree, 8 p.m.

WEDNESDAY, NOVEMBER 19

Trade Show open 10 a.m. to 4 p.m.
Tesma directors' meeting, 10 a.m.
Teda directors' meeting, 10 a.m.
Allied States committee meetings, 1:30 p.m.
National Carbon Company cocktail party, 6:30 p.m.
All-industry Banquet, Terrace Room of Hotel Morrison, for Tesma, Teda and Allied States members and guests, 8 p.m.

TESMA-TEDA LADIES' PROGRAM

MONDAY—Television broadcast, "Welcome Traveler," 1:30 p.m.
TUESDAY—Luncheon and bingo party, Gold Room, Sherman Hotel, 12 noon.
WEDNESDAY—Luncheon and style show, Marshall Field's, 12:30 p.m.



OSCAR NEU, president of Tesma from its founding before the war, until 1951, and now honorary chairman of the board. He is president of Neumade Products, Inc., New York, manufacturers and distributors of projection accessories.



LEE E. JONES, vice-president of Tesma, is sales manager of Neumade Products, which he joined in 1938, coming from the photographic field. He was a director of Tesma before being elected vice-president in 1951.



ROY BOOMER, secretary-treasurer of Tesma, assumed that position in the organization in 1946, when its first trade show was held. He entered the theatrical field when he was 15, as a vaudeville performer. He was formerly with Motiograph.



WILLIAM C. DEVRY, convention coordinator, is president of the DeVry Corporation, Chicago, manufacturers of 35mm and 16mm projection equipment, founded by his father, the late Herman DeVry, one of the leading figures in projection development.

DIRECTORY OF EXHIBITORS AND BOOTHS OF THE TESMA TRADE SHOW APPEARS ON FOLLOWING PAGE

1952 Tesma Trade Show DIRECTORY

HOTEL MORRISON, CHICAGO, NOVEMBER 15-19

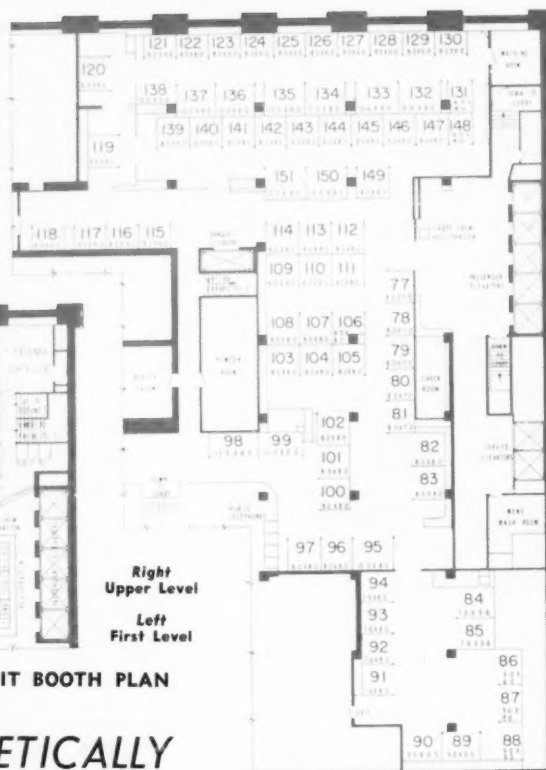
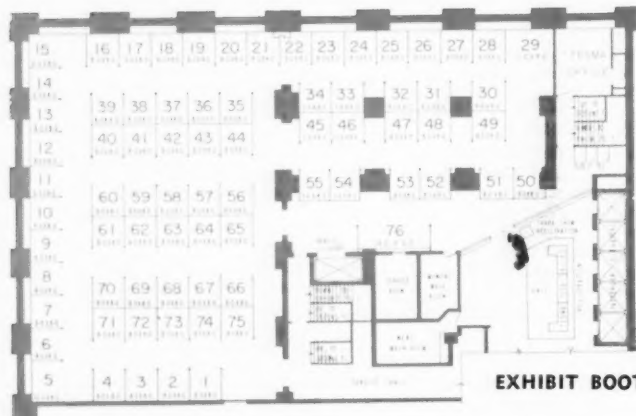


EXHIBIT BOOTH PLAN

EXHIBITORS LISTED ALPHABETICALLY

| Firm | Booth Number | Firm | Booth Number | Firm | Booth Number |
|-------------------------------|-----------------|--------------------------------|--------------|--------------------------------|--------------|
| ABC Popcorn Co. | 102 | GoldE Mfg. Co. | 52 | Mission Dry Corp. | 149 |
| Adler Silhouette Letter Co. | 43-44 | Gordos Corp. | 60 | Motigraph, Inc. | 109-110-111 |
| American Seating Co. | 82 | Helios Carbons, Inc. | 115 | National Carbon Co., Inc. | 146-147 |
| Anderson & Wagner, Inc. | 11 | Hewitt-Robins, Inc. | 77 | National In-Car Heaters | 62 |
| Argus Mfg. Co. | 114 | Heywood-Wakefield Co. | 35-36 | National Theatre Supply | 80 |
| Ashcraft Mfg. Co., C. S. | 8-9 | Hires Co., The, Charles | 49 | Neumade Products Corp. | 14-15 |
| Associated T & R Co. | 58 | Hollywood Servemaster Co. | 62 | Orange-Crush Co. | 121 |
| Automatic Devices Co. | 140 | Huff's Mfg. Co. | 76 | Oxford Electric Co. | 46 |
| Ballantyne Co., The | 124-125-126-127 | Ideal Seating Co. | 12-13 | Pepsi-Cola Co. | 112-113 |
| Bally Mfg. Co. | 104-105 | Imperial Electric Co. | 63 | Prince Castle Sales Div., Inc. | 129 |
| Bausch & Lomb Optical Corp. | 25 | International Projector Corp. | 79 | Radio Corp. of America | 5 |
| Berlo Vending Co. | 69 | International Seat Corp. | 6 | Raytone Screen Corp. | 16 |
| Century Projector Corp. | 10 | Irwin Seating Co. | 72 | Rex Specialty Bag Co. | 143 |
| Chicago Used Chair Mart | 103 | Karagheusian Co., A. & M. | 108 | Robin, Inc., J. E. | 48 |
| Coca-Cola Co., The | 56-57-64-65 | Knoxville Scenic Studios, Inc. | 1 | Ruben, Inc., Marcus | 135 |
| Compo, Inc. | 42 | Kollmorgen Optical Corp. | 145 | Shearer Co., B. F. | 107 |
| Continental Electric Co. | 21 | Krispy Kist Korn Machine | 120 | Star Mfg. Co. | 132 |
| Cretors & Co., C. | 41 | Kroehler Mfg. Co. | 66 | Strong Electric Corp. | 150-151 |
| Dad's Root Beer Co. | 83 | Lawrence Metal Products, Inc. | 99 | Superior Electric Co. | 141-142 |
| Dawo Corp. | 61 | LaVezzi Machine Works | 54-55 | Supurdisplay, Inc. | 67-68 |
| DeVry Corp. | 119 | Leedom Carpet Co. | 7 | Theatre Seat Service | 50 |
| Diecast Aluminum Speakers | 138 | Lorraine-Carbons, Inc. | 51 | Theatre Specialties, Inc. | 81 |
| Drive-In Theatre Mfg. Co. | 26-27 | Majestic Enterprises, Inc. | 76 | Universal Corp. | 139 |
| Electric-Aire Engineering Co. | 40 | Manley, Inc. | 31-32 | Vocalite Screen Corp. | 99 |
| Eprad Co. | 144 | Master-Kraft Fixture Co. | 70 | Wagner Sign Service, Inc. | 28-29 |
| General Register Corp. | 59 | McAuley Mfg. Co., J. E. | 78 | Wenzel Projector Co. | 45 |
| Globe Ticket Co. | 39 | Miracle Whirl Power Rides | 95-96-97-100 | Whitney-Blake Co. | 106 |
| | | | | Wolk Co., Edw. | 53 |

THE THEATRE SUPPLY MART

**Index to products Advertised
& described in this issue, with**

- Dealer directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

| Reference Number | Adv. Page |
|---|------------|
| 1—Action Products, Inc. Portable hot or cold vendor. Direct. | 58 |
| 2—Adler Silhouette Letter Co. Changeable letter signs; Front-lighted panels for drive-ins (2A); back-lighted panels (2B); and changeable letters (2C). All dealers. | 78 |
| 3—American Playground Device Co. Playground and picnic equipment for drive-ins. Direct. | 66 |
| 4—American Seating Co. Auditorium chairs. NTS and direct. | 81 |
| 5—Ashcraft Mfg. Co., C. S. Projection arc lamps (5A); rectifiers (5B). Unaffiliated dealers. | 3rd Cover |
| 6—Associated Ticket & Register Co. Smoke stands. Direct. | 89 |
| 7—Automatic Devices Co. Curtain tracks and controls. Unaffiliated dealers and direct. | 85 |
| 8—Ballantyne Co., The In-car speakers. Dealers: 1, 4, 7, 19, 20, 21, 32, 33, 43, 66, 70, 77, 80, 92, 104, 112, 115, 125, 132. | 19 |
| 9—Bausch & Lomb Optical Corp. Projection lenses. Direct and branches and dealers in all major cities. | 72 |
| 10—Beich Co., Paul F. Candy. Direct. | 57 |
| 11—Breuer Electric Mfg. Co. Vacuum cleaners. Direct. | 44 |
| 12—Canada Dry Ginger Ale, Inc. Soft drinks (12A); syrups (12B); beverage dispensers (12C). Direct. | 51 |
| 13—Carbons, Inc. Projection carbons. Franchise dealers. | 71 |
| 14—Century Projector Corp. Projectors (14A); sound systems (14B). Dealers: 1, 2, 7, 9, 12, 22, 25, 32, 35, 38, 40, 44, 54, 57, 63, 66, 70, 72, 82, 88, 95, 97, 98, 108, 111, 114, 115. | 95 |
| 15—Coca-Cola Co., The Soft drinks (15A); syrups (15B); beverage dispensers. Direct. | 2nd Cover |
| 16—Cole Products Corp. Beverage dispensers. Direct. | 3 |
| 17—Cretors & Co., C. Popcorn machines. Direct. | 55 |
| 18—F & Y Building Service, The Architectural design and building service. | 15 |
| 19—General Register Corp. Drive-in admissions control system. Direct. | 16 |
| 20—Goldberg Bros. Box office speaking tube (20A); film rewinders (20B); reels (20C). All dealers. | 83, 96, 97 |
| 21—Golde Mfg. Co. Spotlights. All dealers. | 92 |
| 22—Griggs Equipment Co. Auditorium chairs. Direct. | 83 |
| 23—Hertner Electric Co., The Motor-generators. NTS. | 93 |
| 24—Hoyer-Shultz, Inc. Metal projector arc reflectors. Dealers marked * and NTS. | 74 |
| 25—Haywood-Wakefield Co. Auditorium chairs. Dealers: 8, 10, 14, 24, 32, 86, 100, 103, 123. | 5 |
| 26—Ideal Seating Co. Auditorium chairs (25A); drive-in stadium seating (25B). Unaffiliated dealers. | 46 |

| Reference Number | Adv. Page |
|--|-----------|
| 27—International Projector Corp. Complete projection and sound systems. NTS. | 4th Cover |
| 28—Kliegl Bros. Stage lighting equipment. Direct. | 99 |
| 29—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers. | 91 |
| 30—Kroehler Manufacturing Co. Auditorium chairs. Unaffiliated dealers. | 45 |
| 31—LaVezzi Machine Works Projector parts. All dealers. | 74 |
| 32—Manley, Inc. Popcorn machines and supplies. Offices in principal cities. | 53 |
| 33—Marsh Wall Products, Inc. Architectural materials. Direct. | 15 |
| 34—Motiograph, Inc. Projection lamps (34A); sound systems (34B); projectors (34C); motor-generators (34D); in-car speakers (34E). Trad. television (34F). Dealers: 8, 10, 13, 24, 27, 30, 32, 34, 36, 40, 42, 51, 53, 54, 57, 59, 64, 67, 70, 75, 85, 90, 96, 103, 108, 110, 114, 117, 122, 128, 131. | 6 |
| 35—National Carbon Co., Inc. Projection carbons. All dealers. | 73 |
| 36—National Studios, Inc. Slides. Direct. | 43 |
| 37—National Super Service Co., Inc. Vacuum cleaners. All dealers. | 85 |
| 38—National Theatre Supply Distributors. | 80 |
| 39—Nestle's Chocolate Co., Inc. Candy. Direct. | 59 |
| 40—Norpat Sales, Inc. Carbon savers (40A); coin changers (40B); cue markers (40C). | 74 |
| 41—Novelty Scenic Studios, Inc. Interior decoration (39A); stage curtains (39B). Direct. | 86 |
| 42—Poblocki & Sons Drive-in projection screens (42A); traffic control signs (42B); attraction signs (42C); box offices (42D); marquees (42E); theatre fronts (42F); theatre fronts (42G); portable debris cart (42H); portable food vendor (42I). NTS. | 87 |
| 43—Radio Corp. of America Synchro-Screen. Dealers marked*. | 17 |
| 44—Raytone Screen Corp. Drive-in screen paint (44A); projection screens (44B); projection lenses (44C). Translucent screen (44D). Direct. | 88, 97 |

| Reference Number | Adv. Page |
|--|------------|
| 45—RCA Service Co. Projection and sound maintenance service. | 46 |
| 46—RCS Studios Photo murals for interior decoration. Direct. | 43 |
| 47—Rex Specialty Bag Corp. Noiseless popcorn bags. Direct. | 52 |
| 48—Robin, Inc., J. E. Motor-generators. Direct. | 78 |
| 49—S. O. S. Cinema Supply Corp. Distributors. | 78 |
| 50—Sportservice, Inc. Concession service. | 88 |
| 51—Strong Electric Corp., The Projection arc lamps (51A); slide projectors (51B); rectifiers (51C). Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 73, 76, 77, 78, 79, 80, 81, 84, 86, 90, 91, 92, 96, 97, 98, 100, 102, 104, 105, 108, 109, 110, 112, 113, 114, 115, 116, 117, 118, 121, 122, 124, 126, 129, 130, 131, 132, 21. | 63, 75, 96 |
| 52—Switzer's Licorice Co. Candy. Direct. | 59 |
| 53—Telesonic Theatrephone Corp. Group hearing aids. Direct. | 90 |
| 54—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct. | 85 |
| 55—Valien, Inc. Curtain tracks and controls. Direct. | 43 |
| 56—Vocalite Screen Corp. Projection screens (56A); drive-in screen paint (56B). Direct. | 77 |
| 57—Wagner Sign Service, Inc. Attraction panels (57A); plastic letters (57B). Dealers: 1, 8, 10, 12, 13, 14, 15, 16, 17, 21, 22, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 90, 91, 97, 98, 100, 102, 106, 107, 108, 113, 114, 117, 118, 119, 121, 122, 124, 128, 130, and NTS. Detroit. | 92 |
| 58—Weber Machine Corp. Soundheads. Direct. | 74 |
| 59—Wenzel Projector Co. Projection and sound equipment and accessories. Unaffiliated dealers. | 75 |
| 60—Westrex Corp. Foreign distributors. | 4 |
| 61—Wrigley, Jr., Co., Wm. Chewing gum. Direct. | 49 |



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the November issue—

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NAME.....

THEATRE or CIRCUIT.....

STREET ADDRESS.....

CITY..... STATE.....

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA

1—Quinn Feature Service, 1012 1/2 Morris Ave., Birmingham.

ARIZONA

2—Gird Theatre Supply, 552 W. 329 W. Washington St., Phoenix.

ARKANSAS

3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Parris Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
7—National Theatre Supply, 1961 S. Vermont Ave.
8—Pembrey Theatre Supply, 1909 S. Vermont Ave.
9—S. F. Shaver, 1904 S. Vermont Ave.

San Francisco:

10—National Theatre Supply, 235 Golden Gate Ave.
11—Prosser Theatre Supplies, 187 Golden Gate Ave.
12—B. F. Shaver, 243 Golden Gate Ave.
13—Ward Theatre Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

13—Graham Brothers, 640 Lincoln St.
14—National Theatre Supply, 3111 Champa St.
15—Service Theatre Supply, 2084 Broadway.
16—Waters Service & Supply, 3120 Broadway.*

CONNECTICUT

New Haven:

17—National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

18—Brent & Sons, 925 New Jersey Ave., N. W.*
19—Don Lutz, 1901 New Jersey Ave., N. W.

FLORIDA

17—Joe Horvath, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.
20—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Atlanta:

21—Dista Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

22—Capital City Supply, 161 Walton St., N. W.
23—National Theatre Supply, 187 Walton St., N. W.
24—Southeastern Theatre Equipment, 201-8 Luckie St., N. W.*
25—W. K. Kie Theatre Supply, 601 North Ave., N. E.

ILLINOIS

Chicago:

26—Abbott Theatre Supply, 1511 S. Wabash Ave.*
27—G. C. Anders Co., 317 S. Sangamon St.
28—Gardner Theatre Service, 1235 S. Wabash Ave.
29—Movie Supply, 1518 S. Wabash Ave.
30—National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
34—National Theatre Supply, 459 N. Illinois St.

IOWA

Des Moines:

35—Doe Motion Theatre Supply, 1121 High St.
36—National Theatre Supply, 1102 High St.

KANSAS

Wichita:

37—Southwest Theatre Equipment, P. O. Box 2155.

KENTUCKY

Louisville

38—Falls City Theatre Equipment, 427 S. Third St.
39—Hadden Theatre Supply, 299 S. 3rd St.

LOUISIANA

New Orleans:

40—Hodge Theatre Supply, 1309 Cleveland Ave.
41—Johnson Theatre Service, 223 S. Liberty St.
42—National Theatre Supply, 220 S. Liberty St.
43—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

44—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

45—J. F. Duman Co., 12 East 25th St.
46—National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

47—Capitol Theatre Supply, 20 Piedmont St.*
48—Joe Cifra, 44 Winchester St.
49—Independent Theatre Supply, 20 Winchester St.
50—Massachusetts Theatre Equipment, 20 Piedmont St.
51—National Theatre Supply, 37 Winchester St.
52—Standard Theatre Supply, 75 Broadway.
53—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

54—Amusement Supply, 208 W. Montclair St.
55—Ernie Forbes Theatre Supply, 214 W. Montclair St.
56—McArthur Theatre Equipment, 454 W. Columbia St.
57—National Theatre Supply, 2312-14 Cass Ave.
58—United Theatre Equipment 106 Michigan St., N. W.
59—Grand Rapids:
60—Ringold Theatre Equipment, 108 Michigan St., N. W.

MINNESOTA

Minneapolis:

61—Elliott Theatre Equipment, 1110 Nicollet Ave.
62—Fruch Theatre Supply, 1111 Currie Ave.*
63—Minnesota Theatre Supply, 75 Glenwood Ave.
64—National Theatre Supply, 66 Glenwood Ave.
65—Western Theatre Equipment, 46 Glenwood Ave.

MISSOURI

Kansas City:

66—Missouri Theatre Supply, 115 W. 10th St.*
67—National Theatre Supply, 223 W. 10th St.
68—Shreve Theatre Supply, 217 W. 10th St.
69—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

70—McGerty Theatre Supply, 3330 Olive St.
71—National Theatre Supply, 3212 Olive St.
72—St. Louis Supply Co., 3510 Olive St.*

MONTANA

73—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

74—Sallantyne Co., 1712 Jackson St.
75—National Theatre Supply, 1610 Davenport St.
76—Quality Theatre Supply, 1515 Davenport St.
77—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

78—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

79—Albany Theatre Supply, 443 N. Pearl.
80—National Theatre Supply, 502 Broadway.

Auburn:

81—Auburn Theatre Equipment, 5 Court St.

Buffalo:

82—Baker Theatre Equipment, 492 Pearl St.
83—Eastern Theatre Supply, 400 Pearl St.*
84—National Theatre Supply, 408 Pearl St.
85—Perkins Theatre Supply, 503 Pearl St.
86—United Projector & Film, 228 Franklin St.

New York City:

72—Amusement Supply, 341 W. 44th St.
73—Capitol Motion Picture Supply, 630 Ninth Ave.*
74—Crown Motion Picture Supplies, 354 W. 44th St.
75—Joe Horvath, 630 Ninth Ave.
76—National Theatre Supply, 358 W. 44th St.
77—B.O.S. Cinema Supply, 602 W. 32nd St.
78—Star Cinema Supply, 441 W. 50th St.

Syracuse:

79—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

87—Bryant Theatre Supply, 227 S. Church St.
88—Charlotte Theatre Supply, 187 S. Poplar.
89—Dixie Theatre Supply, 213 W. 3rd St.
90—National Theatre Supply, 304 S. Church St.
91—Southeastern Theatre Equipment, 209 S. Poplar St.*
92—Standard Theatre Supply, 219 S. Church St.
93—Theatre Equipment Co., 220 S. Poplar St.
94—W. K. Kie Theatre Supply, 228 S. Church St.

Greensboro:

95—Standard Theatre Supply, 215 E. Washington St.
96—W. K. Kie Suppliers, 304 S. Davis St.

OHIO

Akron:

97—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

98—Mid-West Theatre Supply, 1638 Central Parkway.*
99—National Theatre Supply, 1657 Central Parkway.*

Cleveland:

100—National Theatre Supply, 2128 Payne Ave.
101—Ohio Theatre Equipment, 2108 Payne Ave.
102—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

103—American Theatre Equipment, 195 N. High St.
104—Mid-West Theatre Supply, 802 W. Third St.

Dayton:

105—Dayton Theatre Supply, 111 Volkmann St.
106—Shields Theatre Supply, 627 Salem Ave.

Toledo:

107—American Theatre Supply, 439 Dorr St.
108—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

109—Century Theatre Supply Co., 20 N. Lea St.
110—Howell Theatre Supplies, 12 S. Walker Ave.
111—National Theatre Supply, 700 W. Grand Ave.
112—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

113—Modern Theatre Supply, 1935 N. W. Kearney St.*
114—Portland Motion Picture Supply, 916 N. W. 19th St.
115—B. F. Shaver, 1947 N. W. Kearney St.
116—Theatre Utilities Supply, 1907 N. W. Kearney St.
117—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

118—Blumberg Bros., 1305-07 Vine St.*
119—National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

120—Alexander Theatre Supply, 84 Van Buren St.*
121—Atlas Theatre Supply, 402 Miltenberger St.
122—National Theatre Supply, 1721 Blvd. of Allies.
123—Superior Motion Picture Supply, 54 Van Buren St.

Wilkes Barre:

124—Vincent M. Tate, 1820 Wyoming Ave., Forty-Fort.

RHODE ISLAND

125—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

126—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:

127—Monarch Theatre Supply, 492 S. Second St.*
128—National Theatre Supply, 412 S. Second St.
129—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

130—Hardin Theatre Supply, 714 South Hampton Rd.
131—Herber Bros., 405 S. Harwood St.
132—Modern Theatre Equipment, 1916 Jackson St.
133—National Theatre Supply, 500 S. Harwood St.
134—Southeastern Theatre Equipment, 2010 Jackson St.*

Houston:

135—Southwestern Theatre Equipment, 1822 Austin St.*

San Antonio:

136—Alamo Theatre Supply, 1303 Alamo St.

UTAH

Salt Lake City:

137—Intermountain Theatre Supply, 254 E. First South St.
138—Service Theatre Supply, 256 E. First South St.
139—Waters Sound & Equipment, 384 E. First South St.*

VIRGINIA

140—Norfolk Theatre Supply, 2706 Colley Ave., Norfolk.

WASHINGTON

Seattle:

141—American Theatre Supply, 2300 First Ave., at Bell St.
142—Inter-State Theatre Equipment Co., 2224 Second Ave.
143—Modern Theatre Supply, 2400 Third Ave.*
144—National Theatre Supply, 2518 Second St.
145—B. F. Shaver, 2318 Second Ave.

WEST VIRGINIA

146—Charleston Theatre Supply, 500 Lee St., Charleston.

WISCONSIN

Milwaukee:

147—Manhardt Co., 1705 W. Clyburn St.*
148—National Theatre Supply, 1027 N. Eighth St.
149—Ray Smith, 710 W. State St.
150—Theatre Equipment & Supply, 641 N. Seventh St.

[Canadian dealers and Foreign Distributors are listed on page 99]

FIRST CLASS
(Sec. 34.9, P.L. & R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

The Needle's Eye

A Department on PROJECTION & SOUND

★ "No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAY.

How Modern Accessories, Used Properly, Aid Projection

1. GETTING A GOOD SPLICE

The first of a group of articles primarily addressing projectionists whose short time or job conditions have limited their experience.

BY GIO GAGLIARDI

WE ALL agree, I believe, at least in principle, that one of the main obligations of the exhibitor towards his patrons is to present performances which are as close to perfect as possible; and that he must fulfill this obligation to the best of his ability if he wants to hold his clientele and if he wants to keep his business from deteriorating. His ultimate goal is a satisfied customer who will come back again and again to his theatre.

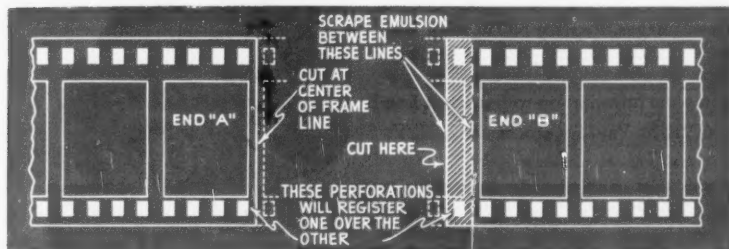
To achieve this goal, the theatre owner may have done a great amount of work on

his theatre. At great expense he may have completely refurbished his lobby, his auditorium, his seating, etc. He may have installed better ventilation or air-conditioning equipment. He may even have been foresighted enough to provide his projection room with new, modern equipment. These are all items which, when integrated together and *exploited fully*, tend to increase comfort and satisfaction for the public.

As part of the motion picture theatre team, it is the function of the projectionist to oversee and operate his equipment so as to produce a flawless performance on the screen. Naturally, he is biased about his part of the operation. The projectionist feels, and rightfully, that the main attraction for the theatre patron is the final product on the screen. The quality of the picture and sound is of paramount importance in assuring a customer's favorable reaction. This being so, then there exists



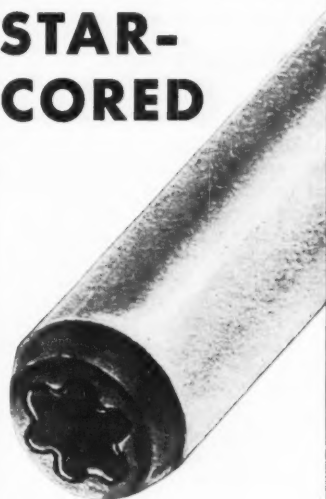
GIO GAGLIARDI



Method of cutting and scraping film to make a one-hole splice.

BETTER THEATRES SECTION

THE TREND IS TO
**STAR-
CORED**



*Lorraine
carbons*

For quality and quantity—the light produced with Lorraine Carbons is unsurpassed.

The Star-Core feature of the positive Lorraine Carbons is your guarantee for a brighter, whiter and steadier light—more evenly distributed over the entire surface of the screen... more economically!



CARBONS, INC.
BOONTON, N. J.

even a greater reason for putting a show on the screen which is free from imperfections, annoying and distracting disturbances, breaks and interruptions.

SEE ANOTHER'S SHOW!

There are many things a projectionist can do as part of his routine job to insure a smooth and satisfactory performance, and there are many small items of equipment and little tricks which will help him to achieve his goal. First of all, I would ask him to take a busman's holiday now and then and to go see a motion picture performance purely as a part of the regular audience, and *not* in his own theatre. Many of us are prone to get "sot" in our ways, and little operating flaws will go unnoticed until these same flaws are spotted in others.

Supposing you were a member of the theatre audience, what special nuisance would annoy you most, especially if you knew that they were not necessarily caused by major equipment faults? Let us list some

From the screen—Scratches, bad patches, dirt on the film . . . blank screens . . . outrageous cue markings . . . changes in focal sharpness . . . changes in picture brightness . . . changes in picture color . . . dirt on screen.

Or crooked picture masking and ragged

apertures . . . distracting lights and reflections in the line of vision . . . poor quality, and/or wrong level of sound reproduction.

From the projection room—Noises from the projector mechanisms . . . noises from the rewinding equipment . . . noises from motor-generators and exhaust blowers . . . noises from changeover devices . . . unnecessary light beams and reflections . . . loud talking and arguments . . . loud monitor horns.

You will note, as you sit there as a member of the audience, that all of the above sources of annoyance could be cured, or prevented readily, by careful checking of film and equipment *before* and *during* the performance. The observance of simple and attentive procedures should eliminate all these common faults and assure the best results.

Let us consider all these items individually, then, and discuss what precautions should be taken in order to avoid their occurrence.

Film is the principal tool of the trade, it is the most fragile and sometimes the most abused. Since it is used for many performances, any excessive wear, damage or mutilation is cumulative and is passed on from audience to audience, with resulting increase in irritation.

Although the film exchanges promise to

provide prints in good condition and reasonably safe in every way for operation under standard conditions, it is still the *projectionist's* obligation and duty, when the film shipments arrive, to make a careful examination to discover any likely faults, such as loose splices, ripped sprocket holes, permanent deformation, scratches, unnecessary markings, oily or dirty surfaces, etc.

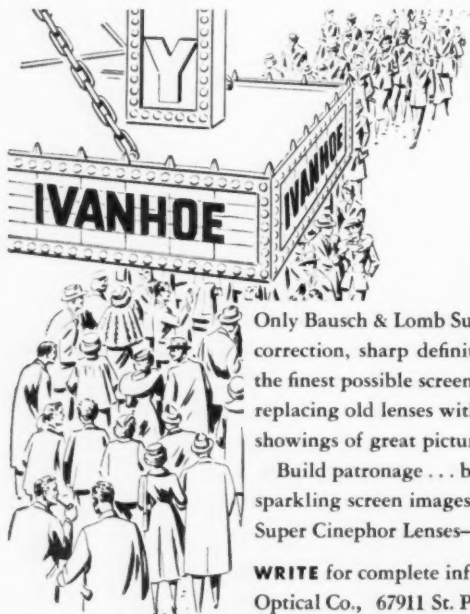
All such type of mutilation should be reported immediately to the theatre manager, who should follow it up with the exchanges. It is their duty, then, to track down the possible source of trouble and demand suitable correction.

In order to be himself guiltless of any of the above misdemeanors, the projectionist must observe the procedure described below.

PUT FILM ON GOOD REELS!

After the film is received, examined and found satisfactory, it should be wound on good-quality reels of the *theatre*. A reel which is warped or otherwise out of shape has a tendency to grab and pinch film, or to rub against the magazine walls, causing sudden jerks which may damage the edges of the film, or cause erratic sprocket tooth markings on the perforations.

This action in the lower magazine may



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Only Bausch & Lomb Super Cinephor Lenses provide the extreme color correction, sharp definition and edge-to-edge brilliance necessary to project the finest possible screen images. That's why theatres nation-wide are replacing old lenses with Super Cinephor Lenses for their showings of great pictures.

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Super Cinephor Projection Lenses

SEEING IS BELIEVING!

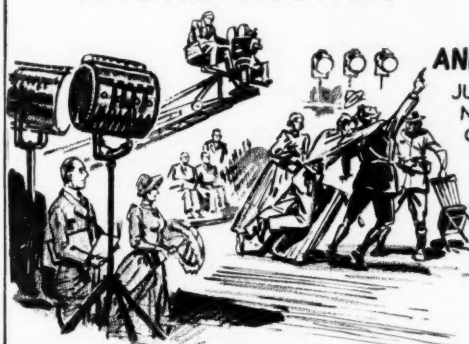
THE BIRTH OF A NATION AND THE BIRTH OF AN ART

IN 1915
MOTION PICTURES GRADUATED
FROM FASCINATING NOVELTY TO
INTERNATIONALLY RECOGNIZED
ART-FORM WITH RELEASE OF
D.W. GRIFFITH'S
"BIRTH OF A NATION".
BIG BOX OFFICE WAS BORN, TOO.
THE FILM HAS GROSSED OVER
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HEIGHTENED THE DRAMATIC EFFECT
AND VERSATILITY OF SUCH GRIFFITH
"FIRSTS" AS CLOSE-UPS, BACK-LIGHTING,
AND SHARP-SHADOW COMPOSITION.



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ECONOMICAL TROUBLE-FREE OPERATION

Syncrofilm '400' Dynamic Sound Heads represents the culmination of years of experience and research in the development of a better sound head.

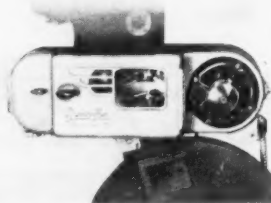
Past experience together with many new patented features have been utilized to make the '400' a precision sound head of rugged construction that will give years of economical trouble-free performance.

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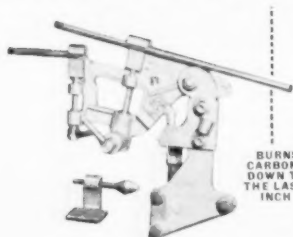
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even snap film, causing a pile-up, or pull the film off the sprocket teeth with subsequent film deformation.

Check all reels for balance, parallel sides, broken spokes, rims or welds.

Check the magazine shafts to make sure they are not bent.

Check shaft reel keys and reel hub key slots for excessive wear.

Some reels have replaceable slotted cores so that shaft keys and slots can be maintained with proper snug fit. A reel in the upper or lower magazine should never make any noise and should never leave any marks on the magazine casing. If this happens, something is worn out or out of balance and should be remedied before film damage occurs.

After the film is rewound on theatre reels, all of it should be stored away in properly marked film storage cabinets. There should be sufficient storage space to hold, not only the current show, but also the film for the next performance. Film must not be left exposed or piled up on the rewind tables for lack of sufficient storage space. Such practice is extremely dangerous.

Today the single, or 1000 foot, reel has practically disappeared from the American field. All features and most shorts come made up in double reels of approximately 1800 to 2000 feet. For this reason the necessity for a lot of splicing in making up the show has been decreased considerably. As a matter of fact, many projectionists now welcome a few short subjects or newsreels, which give them an opportunity to use up short carbon stubs which normally might be wasted.

SPLICING IS CRITICAL WORK

Splicing still is necessary, however, and the ability to make good splices is one of the most important requirements for any projectionist. Bad splicing is the source of more trouble than almost any other factor. Most show stoppages, machine bindups and film fires can be attributed to splice failures in the operating projector. The very least a bad splice can do is to interrupt the performance and cause patrons annoyance.

The factors which go towards making good splices are careful, intelligent work, good film cement and the proper tools. (Incidentally, there is a splicer that requires no cement, effecting a weld by means of heat and pressure only.) These are even more desirable nowadays when we are confronted with such varied types of film stocks, emulsions and special binders. Much film can be ruined by poor splicing.

Splices that are too wide, rather stiff, buckled and out of line may cause the film to jump off the sprocket teeth or catch in the strippers or rollers so that torn perforations or breaks may occur.

Stiff and buckled splices often result when the joint is made too wide, or when too much cement is used, or when the cement has become too thick. Remember that a splice has to follow the curvature of the sprockets and of some of the rollers, and for that reason the splice must be almost as flexible as the single layer of film itself.

A stiff splice may cause pad rollers to open, film gates to jump, and guides to jam. Though apparently quite strong, this type of splice constitutes a definite hazard and should be remade.

The day of handmade splices is past. We must all acknowledge that it is extremely difficult to make a perfect splice without some mechanical aid. Precision splicing equipment is inexpensive and readily available. These semi-automatic devices should help the projectionist to produce perfectly uniform and acceptable splices.

SPLICING PROCEDURE

In making a splice there are several basic steps which should be followed if the splice is to be permanent and last for the life of the film:

1. The ends of the two film stubs to be spliced should be cut squarely and registered properly with regard to the pins on the splicer. End *A* should be cut exactly along the center of a frame line, and the other overlapping end *B* should be cut on a line halfway between the first and the second sprocket hole past a frame line. This will maintain the correct frame spacing and give a full sprocket hole joint that will be strong enough, yet not too wide.

2. The emulsion should be scraped from the overlapping end *B* as far as the center of the frame line and no farther. The scrape line should be straight and at right angles to the length of the film. Scrape to the proper depth so as to remove all emulsion and all binders or sub-bases until the pure film base is completely exposed.

3. The rear, or celluloid, side of the film on end *A* must also be scraped slightly to remove lacquers, wax and dirt. Duplitzed film has emulsion on both front and rear surfaces, therefore the rear of end *A* must be scraped with extra care. It is important that the two surfaces which are to be bonded together should be cleaned of all foreign materials down to the film base so that the cement will have a chance to fuse the full area into a single homogeneous membrane.

4. Film cement should now be applied evenly with a small brush to the scraped area of end *B*. The cement should be of the proper type for the film being joined. It should be clean and fresh. When cement has been exposed to the air for any length of time, the volatile solvents evaporate quickly and the dissolving power of the ce-

(Continued on page 78)

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DISPLAY

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about Products . .

★ news and views of the market and its sources of supply

Lucite Drum-Shape Table And Smoking Stand

A DRUM table, of transparent Lucite for use in theatre foyers and lounges, has been announced by the Associated Ticket & Register Company, New York. The table is 18 inches in diameter and 20 inches high.

In another version it provides a smoking stand of the same size and shape. The



ash receiver, which sets into the table, is of steel construction with a black finish. It is large enough to hold a large amount of stubs, ashes and empty candy and popcorn boxes. Literature describing these products can be secured by writing the company (354 West 44th Street).

New Cement to Splice All Types of Film

A NEW FILM cement especially formulated for use in splicing all types of film stock, including safety, black and white or colored stock, negative and prints, has been announced by Rosco Laboratories, Brooklyn, N. Y. In announcing the new cement, the company has also described the correct splicing procedure in using it.

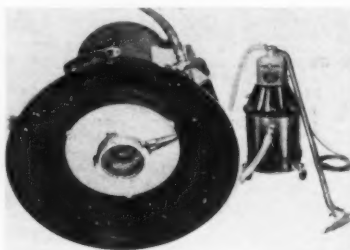
First, both sides of the film should be

wiped to remove grease and oil deposits. Then the emulsion and the binder under it should be scraped off, with care being taken to avoid scraping too thin, since that will cause the film to crack at the edges of the splice. Next the cement should be applied and the clamp of the splicer be pressed down for eight seconds. Then the excess cement should be wiped from both sides of the film.

Electronic Shutoff For Vacuum Motors

AN ELECTRONIC motor shutoff designed to protect heavy-duty vacuum cleaner motors against flooding troubles has been developed by Multi-Clean Products, Inc., St. Paul, Minn., for cleaners used for wet pickup. Flooding of electric motors occurs, the company points out, when operators overload vacuum tanks. The water or other liquid is drawn up into the motor turbines and bearings, it is explained, causing damage.

The electronic shutoff is an independent wiring system which includes two electrodes mounted parallel at the base of the turbine. If a drop of water crosses these electrodes, it causes them to break the circuit, shutting off the motor, according to the manufacturer. The motor cannot be started again until the electrodes have been dried, the vac tank emptied, the filter drained,

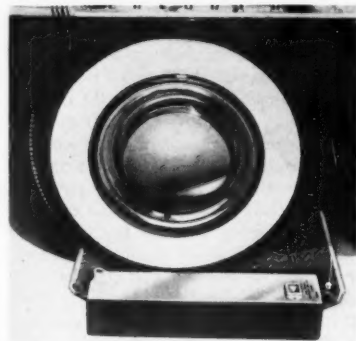


and the motor switch turned off and back on.

Several models of Multi-Clean vacuum cleaners are now being offered with the electronic shutoff as standard equipment, the company reports.

New Metering Device To Count Automobiles

A NEW metering device for counting the number of automobiles passing over any designated location, has been announced by Mobile Wash-O-Matic



and Engineering Company, Burbank, Calif. The unit could be placed just inside the box-office area of a drive-in.

Called the "Carometer," the unit is constructed of heavy gauge steel. It is available in two models, one with the locked counter as an integral part of the unit and readily visible; the other model has the metering device in a locked box.

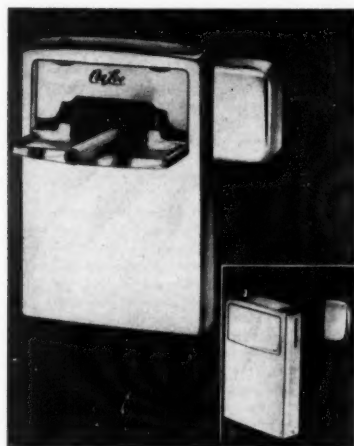
New Toilet Door Lock With Cigarette Shelf

A LOCK for toilet stall doors which serves the double purpose of a cigarette ash tray has been marketed by the Electric Aire Engineering Corporation, Chicago. Called the "Cee-Loc," it is so devised that it automatically brings a cigarette shelf into position for use when the stall door is closed and locked.

The door is opened by lifting the cigarette shelf, which at the same time dumps the ashes into a fully concealed, self-contained receptacle. Thus, the manufacturer points out, a clean cigarette shelf is left for the next smoker and floor litter is eliminated.

All mounting screws of the lock are

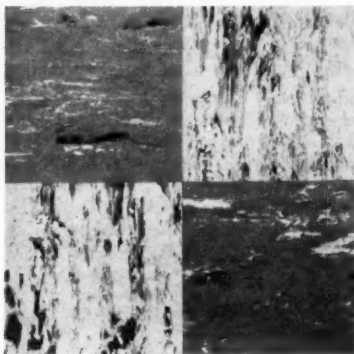
secretly concealed, and the ash receptacle can be removed for emptying through use



of a special key supplied by the company. Simple instructions for mounting are included with each unit.

New Rubber Tile Line For Floors Introduced

A NEW LINE of rubber tile flooring designed for commercial and institutional installation has been introduced by Congoleum-Nairn, Inc., Kearney, N. J. Marketed under the company's



"Gold Seal" label, the tiles are available in sizes 6x6, 9x9, 12x12 and 18x27 inches. There are 20 patterns in a thickness of 3/8-inch, and ten are available also in 3/32-inch thickness.

The tiling has a smooth polished surface and is resistant to alkali, cleaning agents and light, as well as indentation, according to the manufacturer. The color and design extend entirely through the thickness of the tile, it is stated. A descriptive folder in color can be secured from the company (195 Belgrove Drive).

SERVICE CONTRACT SIGNED

A contract for scheduled and emergency calls and sound parts replacement plans covering ten New Mexico theatres, has been signed with the RCA Service Company by Albuquerque Exhibitors, Inc. of Albuquerque. Signing for the circuit was Francis A. Pelosa, general manager. Theatres covered include the State, Sunshine, Kimo, Lobo, Yucca, Highland, Chief, Rio, indoor theatres, and two drive-in theatres, the Cactus and the 66.

TELEVISION UNIT INSTALLED

Installation of Motiograph-Trad large screen television equipment at the Telenews theatre in San Francisco has been announced by Homer Tegtmeier, vice-president of the B. F. Shearer Company, San Francisco. Victor Trad, president of Trad Television Corporation, New York, personally supervised the installation of the equipment.

NEW RCA CHAIR COVERING

Lumite fabrics, woven of saran plastic in a variety of colorful patterns, are now being used as coverings on RCA's line of International chairs, according to an announcement from RCA Victor, Camden, N. J. Lumite, a product of the Chicopee Manufacturing Corporation of Georgia, has been added as a back fabric on the company's models 401, 2000 and 2300. It also may be used as a seat covering on any model except Number 50 of the company's line, it is reported.

Redesigned Cleaner Rated At 60-Inch Water Lift

DESIGN CHANGES in its industrial vacuum cleaner Model "VA20," giving it a 60-inch water lift suction rating, and ability to handle both wet and dry pick-up without changing the bag, have been announced by the Holt Manufacturing Company, Newark, N. J. The new



model has a 15-gallon tank of heavy-gauge metal with the inside rust and corrosion proofed with rubber enamel. The tank is removed for emptying by loosening three wing nuts. The electric cable is 35 feet long and covered with non-marking rubber. The hose is 1 1/2-inches in diameter and 10 feet long.

Standard equipment includes a 5-foot metal double-bent extension handle, a hose connector and fiber nozzle connector, a 12-

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VOCALITE— AND —SUPERLITE
CRYSTAL BEADED WHITE PERFORATED

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ARE EVEN BETTER—and NOW at LOW COST

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Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 69) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may use the General Inquiry service offered on page 102.

inch nozzle for dry pick-up, a 12-inch nozzle with squeegee for wet pick-up, a fiber crevice tool, a 6-inch upholstery nozzle, and an upholstery brush. The unit can be converted to a blower by changing the position of the hose.

A double vacuum fan is mounted below the motor, which operates on both a.c. and d.c. current at 25 to 60 cycles. The basic unit weighs 45 pounds, 65 pounds with attachments.

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 69) with reference numbers as given in Index of Advertisers, on same page.

Adler Silhouette Letter Company: Catalog on Section-Ad displays and Glass-In-Frame equipment.

American Playground Device Company: Literature on playground equipment for drive-in theatres.

Bausch & Lomb Optical Company: Information on projection lenses.

Beich Company, Paul F.: Write Dept. 1003 for samples and information on candy.

Breuer Electric Mfg. Company: Bulletin 597 on vacuum cleaning equipment.

Canada Dry Ginger Ale, Inc.: Information on beverage syrups.

Cole Products Corporation: Information on Theatre Plan beverage dispensers.

Cretors Corporation: Write Dept. BX for information on popcorn machines.

General Register Corporation: Folder A on drive-in admission control system.

Griggs Equipment Company: Catalog on auditorium chairs.

Hertner Electric Company: Bulletin 301-A on motor-generators.

Heywood-Wakefield Company: Catalog on auditorium chairs.

Ideal Seating Company: Literature on auditorium chairs and drive-in stadium seating.

Kliegl Bros.: Catalog on theatre lighting.

Kollmorgen Optical Corporation: Bulletins 207 and 209 on projection lenses.

Manley, Inc.: Information on popcorn machines.

Motiograph, Inc.: Literature on projectors, motor-generators, sound systems, incinerators, projection arc lamps.

National Studios: Catalog on slides for exploitation.

Raytone Screen Corporation: Information on Transcenic screen, screen paint.

RCS Studios: Theatre Kit on photo murals.

Rex Specialty Bag Corporation: Catalog on noiseless popcorn bags.

Robin, Inc., J. E.: Literature on motor-generators.

Strong Electric Corporation: Literature on slide projectors, rectifiers, projection arc lamps.

Weber Machine Corporation: Literature on projection and sound equipment.

U. S. Theatre Equipment Makes Impact Abroad

Considerable activity in the modernization of theatres abroad in which American equipment is playing an important part is noted in a report issued by E. J. Vallen, of Vallen, Inc., Akron, Ohio, manufacturers of curtain controls and tracks. The report covered the company's export business for the first nine months of 1952.

Sales of Vallen equipment to theatres in South America were particularly outstanding, the report said. One of the biggest shipments went to two theatres in Lima, Peru, the Le Biarritz and the Le Paris, said to be among the most luxurious theatres in South America. Other large shipments went to two theatres in Caracas, Venezuela.

Among the other widely scattered areas throughout the world to which Vallen equipment was sent, are Manila, Karachi, Mexico City, and Chittagong.

NEW LITERATURE

Paint-Plaster Finish: Four new bulletins describing its product, "Paint-O-Plast," designed to combine repairing and repainting of walls at the same time, have been issued by the Enterprise Paint Manufacturing Company, Chicago. Free copies are available from the company at 2841 South Ashland Avenue.

Modern Accessories Aid Projection

(Continued from page 75)

ment is weakened. Remember that film cement is not a glue or mucilage. It is a solvent for film base and thus it will join two pieces of film by softening them so that they flow together and combine to form a single piece of film.

5. After the cement has been applied, the two film ends are immediately lapped over each other, using the proper machine register pins, and are held together under firm, evenly distributed pressure.

6. The pressure is maintained for ten to fifteen seconds in order to allow the film base to soften, run together and then to harden again as the solvent evaporates.

7. Remove the spliced film from the machine and examine it carefully for loose edges. Do not pull or snap the film too soon—give it a chance to dry completely.

It can be seen that cutting, scraping, cementing and pressing the film must be done very accurately if the resulting splices are to be well made. With an efficient mechanical splicer these operations are guided and facilitated so that a projectionist may feel certain to have done a good, safe, lasting job.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For classes of products related to refreshment service, see THEATRES SALES BUYERS INDEX beginning on page 56]

AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Because the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating) of a theatre by divisions, or zones (as main section of auditorium, in or under balcony, lounge-foyer-lobby area, etc.).

Evaporative cooling is commonly regarded as being adapted to regions where relative

humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

PRODUCT NEWS . . . Pages 60 and 76

The department "About Products" on general equipment and supplies is on page 76. "True Vender Vane" on refreshment service products is on page 60.

DEALERS Page 70

Dealers in the United States are listed in the Theatre Supply Mart; those in Canada on page 99.

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For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

BOX OFFICE

BOOTH

AUDITORIUM

DRIVE-IN

CONCESSION

STAGE

LOBBY

THEATRE-TV

29

BRANCHES
COAST
TO
COAST

Equipment and Supplies For Every Theatre Need!



CURIOSITY

It killed a cat

... But it has also given birth to an immense litter of ideas and discoveries which have made progress in science and industry possible ... Any firm that is blessed with it is bound to be, and bound to remain, at the head of its field.

The men who make up NATIONAL THEATRE SUPPLY have been endowed with more than the usual quota of curiosity. And it has been their interest, their intense desire for advancement which has spurred NATIONAL on to seek and discover *new* methods of improving screen entertainment ... *new* ways of increasing audience enjoyment ... *new* means of providing fast, reliable service.

Why not contact your NATIONAL man today? ... His *curiosity* can prove of great value to you.

NATIONAL

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CONDITIONERS, UNIT (5-ton up)

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Curtis Manufacturing Company, 1998 Kienlen Street, St. Louis 20, Mo.
Carrier Corporation, Syracuse, N. Y.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 31 S. Gay Street, Baltimore, Md.

FILTERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.
American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Multi-Vent Division, The Pyle-National Company, 1334 North Kestner Avenue, Chicago, Ill.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Baker Refrigeration Corporation, South Windham, Maine.
Carrier Corporation, Syracuse, N. Y.
Curtis Manufacturing Company, 1998 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, Harrison, N. J.

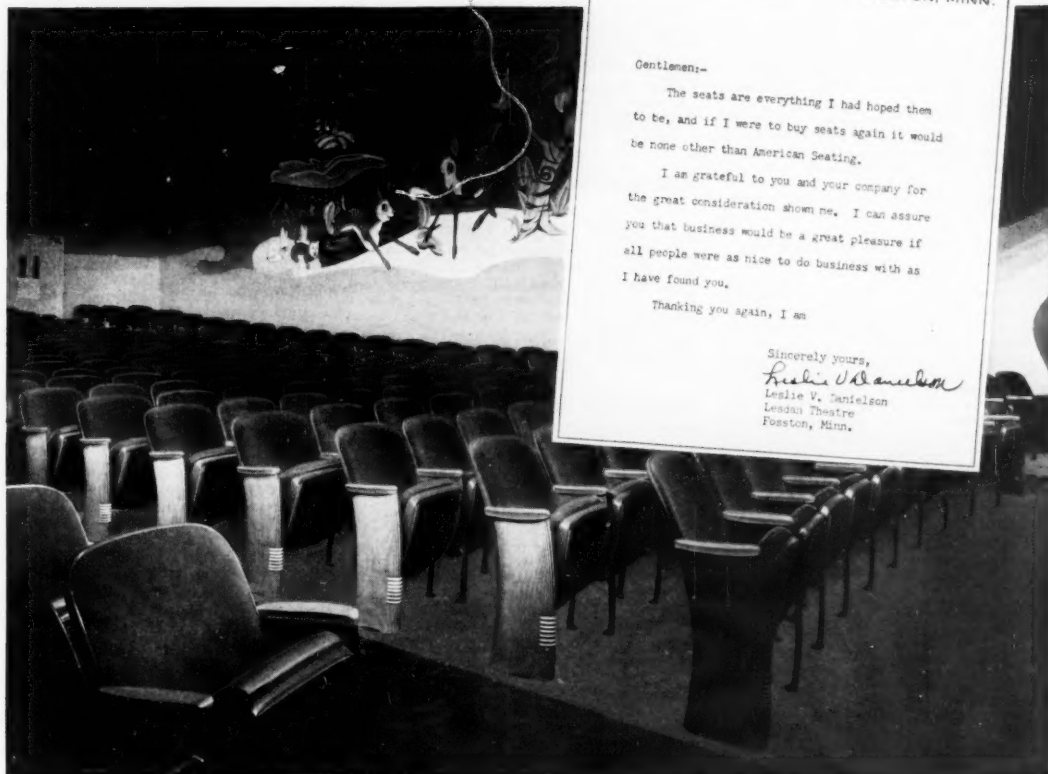
AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS, which are an integral part of a theatre type sound system, may be classified in three groups—pre-amplifiers, power amplifiers, monitor amplifiers.

Most power amplifiers today contain their own filament and plate supplies, needing only connection to a power line of suitable voltage and frequency and dispensing with all auxiliary batteries, generators or rectifiers. In addition they commonly supply polarizing voltage to photocells. They also provide filament and plate supplies to pre-amplifiers, and in many cases to monitor amplifiers, where such are incorporated in the sound system.

Pre-amplifiers, where used, are built into the soundheads themselves, or may be mounted on the front wall of the projection room. In general, sound systems use two pre-amplifiers (one

New Lesdan Theatre, Fosston, Minnesota,
equipped with American Bodiform Chairs No. 16-001.
Architect: A. S. R. Stensson, Minneapolis, Minnesota.



Lesdan
THEATRE

LES DANIELSON, MGR.

FOSSTON, MINN.

Gentlemen:-

The seats are everything I had hoped them to be, and if I were to buy seats again it would be none other than American Seating.

I am grateful to you and your company for the great consideration shown me. I can assure you that business would be a great pleasure if all people were as nice to do business with as I have found you.

Thanking you again, I am

Sincerely yours,

Leslie V. Danielson
Leslie V. Danielson
Lesdan Theatre
Fosston, Minn.

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American Bodiform
Chair as used in the
new Lesdan Theatre.

*mean comfortable patrons and satisfied owners
for years and years to come*

Whether in a community such as Fosston or a great city like New York, movie patrons appreciate comfort. That's why Bodiform comfort builds boxoffice receipts. American Bodiform Chairs, for the same reason, are your first choice for reseating. They are unexcelled for comfort, beauty, convenience, durability, and housekeeping economy. Hundreds of Bodiform installations, after many years of hard use, are still giving excellent service.

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WORLD'S LEADER IN PUBLIC SEATING

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for each reproducer), and a combination voltage and power amplifier of sufficient capacity to provide sound in a given theatre auditorium without distortion. Where additional power is required, it may be obtained by using a multiplicity of power amplifiers to obtain the required wattage, or by installing one large power amplifier of equal wattage. The method employed is dependent upon the manufacturer's specifications.

Minimum limitations for amplifier wattage in comparison with seating capacity have been established by the Research Council of the Academy of Motion Picture Arts and Sciences, and it is strongly recommended that exhibitors consult these requirements before purchasing sound equipment.

The main amplifier equipment is generally mounted on a rack, or in a steel cabinet, for mounting on the projection room wall or built into the wall dividing the projection room from an adjacent equipment room.

The monitor amplifier, where used, is sometimes installed as a separate unit in its own housing.

The volume control and sound changeover equipment is today commonly associated with the photocell pre-amplifier.

Cabinets are usually available in either single- or dual-channel type, while panels may include provisions for non-sync and radio equipment with related switching means.

Supplementary amplifiers in small wattage are available for cry-room as well as monitor speakers, group hearing aids, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers. There are integrated systems of this kind designed specifically for drive-ins.

AMPLIFIERS

Altco-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

MOTIOPHOTOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

J. E. ROBIN, INC., Robin-Weber Division, 287 Rhode Island Avenue, East Orange, N. J.

WENZEL PROJECTOR CORPORATION, 2506-19 South State Street, Chicago 18, Ill.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

Continental Electric Company, 715 Hamilton Street, Geneva, Ill.

General Electric Company, 1 River Road, Schenectady, N. Y.

Gordos Corporation, 86 Shipman Street, Newark, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Radiant Lamp Corporation, 700 Jelliff Avenue, Newark, N. J.

Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

Westinghouse Electric Corporation, Bloomfield, N. J.

Western Electric Company, 195 Broadway, New York City.

ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.

Fensin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[See also *Fabrics and Wallpapers*]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color; in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing. Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated stantee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

For other kinds of materials of related purpose see also *Fabrics and Wall Paper*.

Adelhart Construction Company, 53-15 74th Street, Maspeth, N. Y. (structural engineering).

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).

The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).

F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction mouldings). See page 15.

The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets). Hollobilt, 2081 Laura Avenue, Huntington Park, Calif. (doors).

The Kawneer Company, 1105 North Front Street, Niles, Mich. (steel frame and porcelain enamel front structures).

Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio (architectural glass, glass doors).

MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal). See page 15.

Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).

Parkwood Corporation, Wakefield, Mass. (wood veneer).

Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa. (architectural glass, glass doors).

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (stainless steel and porcelain enamel front structures). See page 27.

Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).

United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).

United States Plywood Company, 55 West 44th Street, New York City (wood and plastic veneers).

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

BASES—See *Projectors and Accessories*.

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces



1952 TOA EXHIBIT: The Ballantyne Company, Omaha (drive-in theatre equipment)—J. Robert Hoff, general sales manager, at left.

painted with luminescent lacquer which this energy causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are obtainable.

Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a spot beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

General Electric Company, Lamp Dept., Neia Park, Cleveland, Ohio (lamps).

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

KLIEGL BROS., 321 W. 50th Street, New York City (light sources).

Kesse Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).

The Stroblite Company, 35 West 32nd Street, New York City (paints, lamps).

Switzer Brothers, 4732 St. Clair Avenue, Cleveland 3, Ohio.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

BOX-OFFICES AND ACCESSORIES

BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, stainless steel (fluted or smooth) and laminated plastic are prominent among the facing materials. (Unless otherwise specified, the companies listed below are sources only of material suited to box-offices; see these further under *Architectural Materials*.)

Besides ticket issuing machines and coin changers (which see), box-office accessories include speaking tubes and admission price and show time signs (see *Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvered, but are also available with a resonating disk.

Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).

The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio.

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (speaking tube). (See adjoining column).

Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.

MARSH WALL PRODUCTS, INC., Dover, Ohio (laminated plastic board).

Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures). See page 47.

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes; U. S. Plywood Corporation, see above).

CABINETS FOR FILM AND CARBONS

REALLY FIRE-PROOF cabinets for film storage are essential accessories of the projection room if the protec-

tion required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.

Mosier Safe Company, 320 Fifth Avenue, New York, N. Y.

Neumade Products Corporation, 330 West 42nd Street, New York City.

WENZEL PROJECTOR COMPANY, 2309 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps).

Sold thru Theatre Supply Dealers Exclusively

The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

Helios Carbons, Inc. (mfd. by Ringsdorf Werke, Mehlum Rhein, Germany), 122 Washington Street, Bloomfield, N. J.

CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Bonton, N. J. See page 71.

NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 7, N. Y. See page 73.

CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

G. C. Anders, Company, 317 Sangamon Street, Chicago 7, Ill.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

Cal Products Company, 3721 Marjorie Way, Sacramento 20, Calif.

"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.

Hal I. Huff Manufacturing Corporation, 659 West Jefferson Blvd., Los Angeles 7, Calif.

THE GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.

NORPAT SALES, 45 West 45th Street, New York 19, N. Y. See page 74.

Payne Products, 2451 West Stadium Boulevard, Ann Arbor, Mich.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.

S. O. S. Cinema Supply Corporation, 602 West 32nd Street, New York City.

Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.

WENZEL PROJECTOR COMPANY, 2309 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and staid areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).

A. & M. Karazheusan, Inc., 295 Fifth Avenue, New York City.

Thomas L. Leedom Company, Bristol, Pa.

James Lees & Sons Company, Bridgeport, Pa.

C. H. Mashland & Sons, 295 Fifth Avenue, New York City. See page 5.

Mohawk Carpet Mills, Inc., Amsterdam, N. Y.

RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Alexander Smith, Inc., 26 Fifth Avenue, New York, N. Y.

CARPET LINING

CARPET LINING of underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in 1/4-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio.
Alexander Smith Inc., 295 Fifth Avenue, New York City.
Southbridge Plastics, Inc., 470 Fourth Avenue, New York 16, N. Y.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and re cemented (*See Anchors for Chairs.*)

Fenain Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.

CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS for auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.
Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Market Street, Akron, Ohio.
Hewitt-Robins, Inc., Hewitt Restfoam Division, Buffalo 5, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.

Fenain Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
Myrtik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.

National Seating Company, 138-13 Springfield Boulevard, Springfield Gardens, N. Y.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.

THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 85.

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting seats with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*See Upholstering Materials*). Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism without critical effect upon acoustics.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.
American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.

AMERICAN SEATING COMPANY, 301 Broadway, Grand Rapids, Mich. See page 81.

GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 83.

HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 5.

IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 48.

International Seat Corporation, Union City, Ind. See RCA Theatre Equipment Div.

Irwin Seating Company, Waters Building, Grand Rapids, Mich.

KROEHLER MANUFACTURING COMPANY, Naperville, Ill. See page 45.

National Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (aisle lights.)

Southern Desk Company, Hickory, N. C.

CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

ASSOCIATED TICKET & REGISTER CORPORATION, 346 West 44th Street, New York 18, N. Y. (chute).

Brandt Automatic Cashier Company, Watertown, Wis.
Coinometer Corporation, 1221-27 South Wabash Ave., Chicago 5, Ill.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.

CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).

Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).

Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.

Essanay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).

FONTAINE MANUFACTURING CORPORATION, 545 Fifth Avenue, New York City. See page 74.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

FILM CEMENT — See Splicers and Film Cement.

CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least 3/4-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and

similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials. In models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Ace Company, 112 West Washington Street, Ocala, Fla.

BREUER ELECTRIC MANUFACTURING COMPANY, 5100 Ravenswood Ave., Chicago 46, Ill. (vacuum and blower equipment; floor maintenance machines). See page 44.

Clements Manufacturing Company, 6632 South Nargansett, Chicago, Ill.

General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.

Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.

Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.

Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.

Lamson Company, Allen Billmyre Division, Syracuse, N. Y.

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.

NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See this page.

Spencer Turbine Company, Hartford, Conn.

CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.

Lawrence Metal Products, Inc., 79 Walker Street, New York City.

Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

CUE MARKERS — See Changeovers and Cueing Devices.

CURTAIN CONTROLS & TRACKS

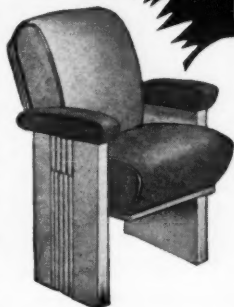
SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

BETTER THEATRES SECTION

Let us put NEW LIFE into your OLD CHAIRS



We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Seats and Seats
DISTRIBUTORS: Upholstery Fabrics and General Seating Supplies
SERVICES OF: Periodic Inspection and Service—Installation—Rehabilitation

"Better Your Theatre and You Better Your Boxoffice."

THEATRE SEAT SERVICE CO. 160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE

Be Ready For The Floor Cleaning Problems of Winter

Slush, mud, water, all the wet filth brought in by patrons during the winter season can be easily removed from both bare and covered floors by the Super Theatre Cleaner. Super wet pick-up gives you a big improvement in appearance for half the cost usually spent in bare floor cleaning—no streaks, no spots. Carpets can be shampooed in place and the suds with its burden of dirt quickly removed leaving original colors bright and clean. Why waste money on less efficient methods?

The Super is designed and tool equipped to meet squarely all theatre cleaning problems. One operator and the Super cleans everything from fronts to lobby, including sound equipment and screen. The Super gets the dirt the first time over. Employee fatigue is cut to a minimum.

Ask your supply distributor for a demonstration right in your theatre. See for yourself why leading theatres all over America are Super cleaned.

NATIONAL SUPER SERVICE CO., INC.

1941 N. 13th St. Toledo 2, Ohio

Sales and Service in Principal Cities.

In Canada: Plant Maintenance Equipment Co., Toronto and Vancouver



SUPER SUCTION
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



Super Model BP-1—A quiet, double duty cleaner for both wet and dry pick-up.

Super Model M—For all general cleaning and blowing. Powerful, readily portable. All models approved by Underwriters' Laboratories and Canadian Standards. "Once Over Does It"

READ THE ADS—they're news!

IMPROVE YOUR SCREEN PRESENTATION!



BESTEEL
SILENT STEEL
FENESTEEL
CURTAIN TRACKS
AUTODRAPE
CURTAIN MACHINES

"We support the most celebrated curtains in the world"

In your remodeling plans, don't overlook the importance of ADC Curtain Track & Curtain Control Machines—a prime requirement for smooth, effortless operation and dependable performance.



**AUTOMATIC
DEVICES COMPANY**

116 N. 8th St.

Allentown, Pa.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. See page 35.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

VALLEN, INC., 225 Bluff Street, Akron, Ohio (curved track and contour types as well as straight track). See page 43.

DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Charles H. Kenney Studios, 340 Hempstead Avenue, Malverne, N. Y.
Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.

Manhoff Studios, 178 Wellington Road, Elmont, L. I., N. Y.

NOVELTY SCENIC STUDIOS, INC., 28-34 West 60th Street, New York City. See this page.

Premier Studios, 414 West 45th Street, New York City.

F. G. Price, 37 Beverly Road, Merrick, L. I., N. Y.

Rambusch Decorating Company, 40 West 13th Street, New York City.

Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the characteristics of the lighting installation (with regular dimming equipment, a flicker effect occurs just before the blackout).

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning on the lamps at any desired point within the dimming range by means of a knob.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.

Canitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.

General Electric Company, 1 River Road, Schenectady, N. Y.

Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.

KLIEGL BROS., 351 West 50th Street, New York 19, N. Y. See page 39.

Superior Electric Company, Bristol, Conn.

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

DISINFECTANTS AND DEODORANTS

THE SOURCE of a disagreeable odor in a theatre is almost always putrefaction of some organic sub-



1952 TOA EXHIBIT: Mohawk Carpet Mills, Inc., Amsterdam, N. Y. (carpeting).

stance. This is due to bacteria. For cleaning of toilet bowls, lavatories and all surfaces so that they are free of bacteria as well as of dust, stains, etc., a really effective disinfectant must be used in the cleaning water or mixed with water to form a disinfecting solution of proper strength for the specific purpose.

Absolute cleanliness is the only way to prevent odors not arising from air-borne substances and the persons of people in the theatre, and a disinfectant of sufficient strength to destroy all bacteria rapidly must be used regularly in the cleaning routine, and additionally as conditions indicate.

Some disinfectants, particularly those of types widely offered for general household use, are too limited in their bacteria-killing action to meet all requirements of a theatre; some, moreover, give off a persistent penetrating odor which, even though it may not be disagreeable to every patron, nevertheless is objectionable because it suggests that extreme measures have been necessitated by an especially unwholesome condition. Disinfectants are available which quickly destroy practically all bacteria, yet do not themselves introduce an odor.

There are also a variety of spray compounds, perfume pellets, etc., for introducing a pleasant odor. These are sometimes used to conceal an objectionable smell, but such applications properly represent only emergency measures. "Para" (paradichlorobenzene) crystals and cakes, which are commonly placed in and around public urinals, are sometimes used in theatres.

Bedford Company, 80 East 11th Street, New York 3, N. Y. (electrical vaporizer).

Boyle-Midway, Inc., 22 E. 40th Street, New York 16, N. Y.

Bromm Chemical Co., Inc., 2 Ingle Street, Evansville, Ind.

Port-a-Cide Corporation, 160 East Illinois Street, Chicago, Ill.

Hadco Corporation, 2705 Detroit Avenue, Cleveland, Ohio.

Hospital Specialty Company, 1991 East 66th Street, Cleveland, Ohio.

Hysan Products Company, 932 West 38th Place, Chicago, Ill.

West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

DISPENSERS FOR SOAP, TOWELS AND TISSUES

DISPENSERS of liquid soap are available in concealed wall types and wall-mounting models. Only the spout of the concealed type is visible, while it is entirely theft-proof. It has the further advantage over mounted glass bowls in exposing nothing that is breakable.

However, wall-mounted dispensers are available with a shatter-proof translucent bowl, concealed means of attachment to the wall, and filler cap removable only by a special key.

American Dispenser Company, 215 Fourth Avenue, New York City.

Bobrick Manufacturing Corporation, 1839 Blake Avenue, Los Angeles, Calif.

Unitowel Company, 29 South La Salle, Chicago 3, Ill.

West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

Woodlets, Inc., Portland, Pa.

Wyandotte Chemical Corp., Wyandotte, Mich.

DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.

Ames Metal Moulding Company, Inc., 226 East 144th Street, New York City.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Lobby Display Corporation, 551 West 52nd Street, New York City.

Peoples Display Frame Company, 1515 Olympic Blvd., Montebello, Calif.

POBLOCKI & SONS, INC., 2159 S. Kinnickinnick Avenue, Milwaukee 7, Wis. See page 37.

Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

[For Refreshment Service, Supplies and Equipment, see Theatre Sales Buyers Index, p. 56]

MUCH OF the equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

CINERAMA

All special curtains, drapes, rigging, tracks and motors for the World Premiere **CINERAMA** presentation at the Broadway Theatre, New York, were supplied by our organization.

NOVELTY SCENIC STUDIOS, INC.

32-34 WEST 60th STREET
NEW YORK 25, N. Y.

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.
GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 16.

K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register).
Ohmer Corporation, 740 Bolander, Dayton, Ohio.
Perry Turnstile Company, 101 Park Avenue, New York City. (turnstiles).
Teller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of regular theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate, are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc.

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 78.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See this page.

WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill. (changeable letters and letter mounting tool). See page 92.

CLEANING CART

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See this page.

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are available for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.

Drive-In Theatre Service Company, 840 Cooper Street, Camden, N. J. (design and construction).

F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).
Griffing-Laskey Construction Company, 25 Huntington Avenue, Boston, Mass. (design and construction).

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall.

ASSOCIATED TICKET & REGISTER COMPANY, 354 West 44th Street, New York City.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

Dawo Corporation, 145 North Erie, Toledo, Ohio.

POBLOCKI & SONS, 159 S. Kinnickinnic Avenue, Milwaukee, Wis. See this page.

RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Reverse Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

IN-CAR SPEAKERS AND HEATERS

Two in-car speakers are hung suspended for convenient removal by patrons, from the terminal, or junction box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp, and for signaling refreshment vendors.

Heating units separate from the speaker are also available; they suspend from the speaker post and are electrically supplied through the speaker junction box.

Following manufacture in-car speakers only unless otherwise specified:

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 19.

Century Projector Corporation, 729 Seventh Avenue, New York City.

Dawo Corporation, 145 North Erie, Toledo, Ohio.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Eppard, Ill Michigan St., Toledo, O.

**NO DRIVE-IN
CAN AFFORD TO DO
WITHOUT A**

PERMASCREEN
PATENTS APPLIED FOR

**NO
MORE
PAINTING**

*the
Screen with
a future*

**NEW DRIVE-INS . . . IT WILL PAY FOR
ITSELF IN APPROXIMATELY ONE YEAR. EXISTING
DRIVE-INS IN APPROXIMATELY FOUR YEARS.**

**WE RECOMMEND YOU PURCHASE A SCREEN TOWER
WITHOUT SCREEN FACING AND INSTALL PERMASCREEN**

**OTHER
POBLOCKI
PRODUCTS**

**FOR THE
INDOOR THEATRE**

- MARQUEES
Conventional and Inner Service
- NAME SIGNS
- BOX OFFICES
- FRONTS Vitrocon or Stainless Steel
- POSTER CASES Aluminum or Stainless Steel

Distributed by

**NATIONAL
THEATRE SUPPLY**
Division of Warner • Empire • Rialto, Inc.

"THERE'S A BRANCH NEAR YOU"

OR

**WRITE TODAY
FOR INFORMATION**

**FOR THE
DRIVE-IN THEATRE**

- HANDY ANDY
Debris Collector and Incinerator
- SNACK-KAR
Mobile Food Vendor
- TRAFFIC CONTROL
Mobile Traffic Director
- ATTRACTION SIGNS
- NAME SIGNS
- BOX OFFICES



Poblocki and Sons
2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN

General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
 Loizeaux Lumber Company, 561 South Avenue, Plainfield, N. J. (rainproof speaker cover).
 Minnesota Mining & Manufacturing Company, St. Paul, Minn. (rainproof speaker cover).
MOTIOGRAPH, INC., 4311 W. Lake Street, Chicago, Ill. See page 6.
 National In-Kar Heaters, 1638 Victory Boulevard, Glendale, Calif. (heaters only).
RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitoes and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray painting and tire inflation.

To control flies, mosquitoes and other insects as drive-in refreshment buildings and restrooms, there are electrical vaporizing units which can be mounted on the wall. When they are plugged into an ordinary electric outlet, the heat generated vaporizes an insecticide, either crystal or liquid, which is supplied by the manufacturer. Most models are designed to operate in an area of up to 10,000 square feet.

Detjen Corporation, 303 West 42nd Street, New York City (pest electrode).
 Lindavap Corporation, Ann Arbor, Mich. (electrical vaporizer).
 Magic Fog, Inc., Cissna Park, Ill.
 Todd Shipyards Corporation, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y.
 Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

Associated Ticket & Register Company, 354 West 44th St., New York City.
 General Electric Company, Nela Park, Cleveland, O.
KLEGL BROS., 321 West 50th Street, New York 19, N. Y.
 Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

Ahrens Manufacturing Company, Inc., Grinnell, Iowa.
AMERICAN PLAYGROUND DEVICES, Nahma, Mich. See page 66.

Circussion Supply Company, 3916 Secor Road, Toledo 13, Ohio.
 King Amusement Company, Mt. Clemens, Mich.
 Joyrider Co., Ontario, Calif.
 Liberty Fireworks Company, Box 98, Franklin Park, Ill.
 W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.
 Miniature Train Co., Rensselaer, Ind.
 National Amusement Device Co., Dayton 7, Ohio.
 Pedal Plane Manufacturing Company, South Beloit, Wis.
 Playground Equipment Company, 1227 Rockaway Avenue, Brooklyn, N. Y.
 Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.
 R. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish

this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or peeled palings, in straight-top or scalloped forms. The fencing comes in sections ready for erection, including gates and hardware.
 Arnold-Dain Corp., Mahopac, N. Y.
 Habitant Shops, Inc., Bay City, Mich.

SCREEN TOWERS

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself. The structures are designed in several sizes, for screen widths from 40 to 60 feet.

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transit, etc.

Steel plates with a screen surface of vitreous enamel (not requiring painting) are available for mounting on existing or new drive-in screen towers.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.
 Elizabeth Iron Works, Green Lane, Elizabeth, N. J. (steel).

POBLOCKI & SONS, 2159 S. Kinnekin Avenue, Milwaukee, Wis. See page 87.

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

General Electric Company, Bridgeport, Conn.
 Koiled-Kords, Inc., Hamden, Conn.
 Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
 The Whitney-Blake Company, New Haven, Conn.

STADIUM SEATING

For situations that advise chairs in front of the first automobile ramp, for persons preferring to view the screen performance from such position, or for vaudeville or other special attractions on a stage at the screen structure, standard outdoor stadium type chairs serve the requirements. Typically of hardwood on metal frames, there are portable types, and models designed for safe attachment to wood or concrete.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.

GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Texas.

IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 46.

EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatman Products Company, 15 East Runyon Street, Newark 5, N. J. (battery floodlamp).
 Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
 Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).
 Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
 General Electric Company, Schenectady, N. Y. (power plants).
 Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).
 D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).
 Portable Light Company, 216 Williams Street, New York, N. Y. (battery floodlamps).
 Ready-Power Company, Kales Building, Detroit, Mich. (power plants).
 U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).
 U. S. Motors Corporation, 412 Nebraska Street, Oshkosh, Wis. (power plants).
 Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio (slide projector).

Gale Dorothea Mechanisms, 41-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).

Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).

General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 48, Ill.

International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).

K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).

F. D. Keen Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).

WHEN YOU SAY **RAYTONE**
you're right!

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| PANTEX ALL-VINYL SCREENS | DEPENDABILITY Is our trade mark. Ask our customers. They'll tell you. Contact your equipment supply dealer or write for information. | DRIVE-IN SCREEN PAINT |
| VINYL COATED SCREENS | | PROJECTION OPTICS LENSES |

The New "TRANSCENIC" SCREEN SURROUND
RAYTONE SCREEN CORP. 165 CLEMMONT AVE. BROOKLYN 5, N. Y.

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| OUTDOOR REFRESHMENT SERVICE from Coast to Coast over 1/4 Century | Refreshment Service for DRIVE-IN THEATRES |
| SPORTSERVICE CORP. SPORTSERVICE BLDG. - BUFFALO, N. Y. | |
| Phone MA 1014 | |

FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; fabric woven of glass filament; weaves combining glass and cotton; also glass and asbestos; and fabrics woven of plastic filament.

Fabrics of these types are suited to stage drapes and curtains, to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglass, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglass-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 40 Worth Street, New York City (plastic).
Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
Duracote Corporation, 350 North Diamond Avenue, Ravenna, Ohio.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).
Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).
Manko Fabrics Company, Inc., 114 East 27th Street, New York 16, N. Y.
New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.
Plymouth Fabrics, Fall River, Mass. (Fiberglass-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglass).
United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos).

FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.
Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dower

by means of a speed-sensitive mechanism within the sprocket.

Film Treasurer Corporation, 117 West 63rd Street, New York 23, N. Y.
INTERNATIONAL PROJECTOR CORPORATION,
56 LaFrance Avenue, Bloomfield, N. J.

FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

FLAMEPROOFING

FLAMEPROOFING OF ANY combustible fabrics used for walls, stage drapes or curtains should be carried out before they are set in place and as often thereafter as is necessary to maintain their resistance to fire. Compounds are available in powder form to be diluted with warm water. Application can be made either by immersion or spraying.

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.
Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.
Neva-Burn Product Corporation, 17 West 60th St., New York 23, N. Y.
New York Flameproofing Company, 115 Christopher St., New York City
Signal Chemical Manufacturing Company, 15116 Kinsman, Cleveland, Ohio.
L. Sonborn Sons, Inc., 300 4th Avenue, New York City.

FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, and to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains, and toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of cowed type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Heights, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with me-

chanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche.

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c. or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.
The Elco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Puro Filter Corporation of America, 440 Lafayette Street, New York 3, N. Y.
Rundie-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
Temprite Products Corporation, 47 Piquette Avenue, Detroit 2, Mich.

SMOKING STANDS



Drum type — takes large supply of stubs, ashes and candy empties. Smart appearance, easily emptied—Original in design.

18" x 20" high.

Steel Construction — Black Finish

Write for prices.

ASSOCIATED
TICKET & REGISTER CO.

354 WEST 44th STREET
NEW YORK 36, NEW YORK

FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum.

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be most practicable these should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstery or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see Upholstering Materials.)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.

Art Chrome Company of America (Div. of American Table Manufacturing Company), Melrose, Mass.

ASSOCIATED TICKET & REGISTER COMPANY, 354 West 44th Street, New York 16, N. Y. (smoke stands). See page 85.

Doebler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.

HEYWOOD-WAKEFIELD CO., Gardner, Mass.

KROEHLER MANUFACTURING COMPANY, Naperville, Ill.

Lloyd Manufacturing Company, Menominee, Mich.

Royal Metal Manufacturing Company, 115 North Michigan Avenue, Chicago, Ill.

HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Chicago Hardware Foundry Company, North Chicago, Ill.

Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.

Electronic Tower Corporation, 57 William Street, New York 5, N. Y.

National Dryer Corporation, 616 Adam Street, Chicago, Ill.

HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition.

Most practicable method uses the principle of audio induction. This device consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" and is equipped with a lorgnette type earphone. Picture sound is thus available from any seat in the auditorium.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

Acousticon Division of Dictograph Products Company, Inc., 92-25 149th St., Jamaica, N. Y.

Audivox, Inc. (subsidiary of Western Electric Company), 259 West 14th Street, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Sonotone Corporation, Elmsford, N. Y.

TELESONIC THEATREPHONE CORP., 3 East 48th Street, New York 17, N. Y. (audio induction method). See this page.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary; but the limitations of the buzzer do not permit communication of any but the simplest instructions.

House phones for more effective inter-department contact range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other. Such equipment includes a type requiring no batteries, it being "powered" by the voice itself.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adapted to theatre intercommunications.

Connecticut Telephone & Electric Corp., Meriden, Conn.

S. H. Conch, Inc., Boston, Mass.

Whelan Insulated Wire Co., Inc., Division of Sperry Corp., East Aurora Street, Waterbury, Conn.

LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.

Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.

Dayton Safety Ladder Company, 2337 Gilbert Avenue, Cincinnati, Ohio.

Goshen Manufacturing Company Goshen, Ind.

M. & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.

The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.

Reynolds Corporation, 1400 Wabansis Avenue, Chicago, Ill.

LAMPS, A.C. PROJECTION ARC

CARBON ARC projection reflector lamps are available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. ASHCRAFT MANUFACTURING COMPANY, 34-32 Thirty-eighth Street, Long Island City, N. Y.

LEADING HEARING AID MANUFACTURERS ARE NOW TAKING LICENSES UNDER THE TELESONIC PATENTS

WHICH WILL BRING BACK TO YOUR THEATRES THE TENTH PART of your potential patronage who are absentees because they are too deaf to hear with ordinary hearing aids.

The TELESONIC system makes them hear and brings them in. Its moderate installation cost is earned over and over again.

Let us send you full details.

CHARLES H. LEHMAN, Pres.

TELESONIC THEATREPHONE CORP.

3 E. 48th ST., NEW YORK 17

LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—condenser and reflector types.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

The large reflector type arc (16-inch mirror) usually uses an uncoated 9mmx20-inch positive for operation at an average of 85 amperes and 58 volts. The lamps are designed for filters or other means of protecting the aperture from heat produced at this wattage, and also may have a water-cooling system to protect the carbon contact assembly.

There is also a model for rotating positive carbons that is adjustable to sizes from 7mm to 9mm.

For arc illumination in 16mm projection, lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 34-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Forest Manufacturing Corporation, 122 Washington Street, Bloomfield, N. J.

J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.

Morelite Co., Inc., 600 West 57th Street, New York City.

MOTOCGRAPH, INC., 4431 Lake Street, Chicago, Ill. See page 6.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 63.

LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt hi-post base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp

designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplaner filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps:

The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flamentint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17¼ inches long), 40 watts (11¼ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

| Length | Diameter | Average lamp watts at 200 ma. |
|-----------|----------|-------------------------------|
| 42 inches | ¾ inch | 25 |
| 64 inches | ¾ inch | 37 |
| 72 inches | 1 inch | 36.5 |
| 96 inches | 1 inch | 49 |

| General line Length | Diameter | Wattage |
|---------------------|----------------|---------|
| 9 inches | ¾ inch | 6 |
| 12 inches | ¾ inch | 8 |
| 21 inches | ¾ inch | 13 |
| 15 inches | 1½ inches | 14 |
| 18 inches | 1 or 1½ inches | 15 |
| 24 inches | 1½ inches | 20 |
| 36 inches | 1 inch | 30 |
| 48 inches | 1½ inches | 40 |
| 60 inches | 2½ inches | 100 |

Color

The two most useful "white" lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Slimline is another type of fluorescent lamp, which is characterized by instant start operation. For general lighting the 1½" diameter group is the most popular. All are designed to operate at 0.425 amperes.

| Length | Average lamp watts |
|----------------|--------------------|
| 48 inches..... | 38 |
| 72 inches..... | 55 |
| 96 inches..... | 74 |

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

Circline or Circarc lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½ in. size tubing are available. The **Circline** forms a complete circle, the **Circarc** is semi-circular shape.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are narrow-beam spots.

The **Reflector** spot and flood lamps also have built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (See also **Black Lighting Equipment**.)

Germicidal lamps are for air disinfection. They can be used in patron areas in suitable equipment or in air ducts.

| Length | Diameter | Nominal lamp watts |
|-----------|----------|--------------------|
| 12 inches | ¾ inch | 8 |
| 18 inches | 1 inch | 15 |
| 36 inches | 1 inch | 30 |
| 36 inches | ¾ inch | 16* |
| | | 23 |
| | | 30 |
| | | 36 |

*Slimline type. Average lamp watts at 120, 200, 300, and 420 milliamperes.



when you use **SUPER-SNAPLITE**

f/1.9 projection lenses

Yes "MOVIES ARE BETTER" and they're "BETTER THAN EVER" if you use Super Snaplite f/1.9 Projection Lenses. These superb lenses give you maximum light, maximum sharpness, and maximum contrast ... maximum viewing satisfaction for your patrons.

True speed of f/1.9 in every focal length up to 7 inches. Ask for Bulletins 207 and 209.



"You Get More Light with Super Snaplite"

KOLLMORGEN

2 Franklin Avenue
Brooklyn 11, New York

Optical CORPORATION

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jelliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LENSES, PROJECTION

THERE ARE TWO general classes—the *condenser* lens, which focuses light on the aperture and the *objectives*. The latter, commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, and in 4-inch diameter, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Speeds of f/1.9 and f/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in standard diameter. Speeds of f/1.9 and f/2.0 are available also in focal lengths from 5 through 7 inches in 4-inch diameter. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds f/2.5 to f/3.4.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See page 72.
Goedrich Manufacturing Company, Fairport, N. Y.
Hess Optical Manufacturing Company, 600 Portland Avenue, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y. See page 51.
PROJECTION OPTICS COMPANY, INC., 334 Lyell Avenue, Rochester, N. Y. See page 97.

LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories

that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (Also see *Marquees*; and *Attraction Advertising under Drive-In Equipment*.)

Standard practice employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (see *Drive-In Equipment*).

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays); also projectors

and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure (see *Marquees*).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning letter at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 74.

Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.

Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See this page.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classes—functional and decorative.

Functional devices include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Decorative fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both.

(See also *Lamps for General Theatre Illumination*, "Black Light" Materials and Lighting Equipment.)

Adams Lighting, Inc., 48 W. 27th Street, New York City.
Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Curtis Lighting, Inc., 6135 West 65th Street, Chicago 38, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
Gruber Brothers, 72-78 Spring Street, New York City.
Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 39.
McFadden Lighting Company, Inc., 2308 South Seventh Blvd., St. Louis, Mo.
Novelty Lighting Corporation, Emmaus, Pa.
Revere Electrical Manufacturing Company, 6009 Broadway, Chicago, Ill.
Westinghouse Electric Corporation, East Pittsburgh, Pa.
Charles J. Winston & Company, Inc., 41 East 53rd Street, New York City.

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS and floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (see *Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

sell every show

WITH
wagner
ATTRACTION PANELS
AND
wagner
COLORED PLASTIC LETTERS

Write today for big free catalog on changeable copy display equipment.

Wagner
SIGN SERVICE, INC.
218 S. Hoyne Ave. • Chicago 12, Ill.

**FOR COLOR IN MOTION,
GET THE GOLDE
ROTOCHROME**

Six beautiful, flowing colors add interest to displays, candy counters, etc. Do more business with changing colors. Compact, light weight, easy to set up. Long-life bulbs, trouble-free mechanism. 500 watts of brilliant color. Pipe clamps, wall and ceiling brackets available. See your dealer—or write to—

GOLDE MANUFACTURING CO.
1220-D W. Madison St., Chicago 7

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
 Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
 Genarco, Inc., 36-56 34th St., Long Island City, N. Y.
 General Electric Company, Schenectady, N. Y.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill. See opposite page.
 Killark Electric Manufacturing Company, Vandewater & Easton Avenues, St. Louis 13, Mo.
 Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
KLIEGL BROTHERS, 121 W. 50th Street, New York City. See page 95.
 Neumade Products Corporation, 330 West 42nd Street, New York City.
 Stroblite Company, 35 West 52nd Street, New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.
 Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LOBBY POSTS AND ROPES—See *Crowd Control Equipment*.

MAGAZINES—See *Projectors and Accessories*.

MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.
 Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
 Continental Signs, Inc., 550 E. 170th Street, New York City.
 Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
 Flexlume Sign Corporation, 1464 Main Street, Buffalo 8, N. Y.
POBLOCKI & SONS, 2159 S. Kinnickinnick Avenue, Milwaukee, Wis. (inside service type). See page 87.
 White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

Portable rubber mats with built-in radiant heating units can be secured for installation in recessed exits and other chilly areas to eliminate discomfort from drafts.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacturers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N.W., Washington 5, D. C.
 American Mat Corporation, 1722 Adams Street, Toledo, Ohio.
 American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
 Firestone Industrial Products, Inc., Akron, Ohio.
 Fremont Rubber Company, Fremont, Ohio.
 Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
 B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. (cocoa mats).
 Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).
 O. W. Jackson & Company, 290 Fifth Avenue, New York City.
 Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
 R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
 National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.

Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
 United States Rubber Company, 1230 Sixth Avenue, New York City.

MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and

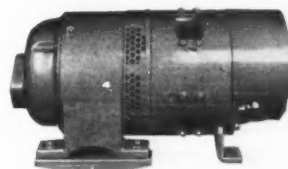


For steady, trouble-free power for arc lamps — *direct current at constant amperes at the proper voltage* — Hertner motor-generator Transverters are supreme. Cool, quiet performance is always assured. Transverters require practically no attention other than casual inspection. Plan now to profit by the experience of thousands of motion picture theatre operators who have been enjoying Hertner Transverter dependability for more than *four decades*.

For a complete description of the six types of Hertner Transverters — a model for every requirement — ask for Bulletin No. 301.

TransVerteR

T. M. Reg.



Another New TRANSVERTER

for 50-63 Volt High Intensity and Spot Arcs, for the new type lamps for drive-in theatres. Ask for Bulletin No. 301-A.

Distributed by **NATIONAL THEATRE SUPPLY**
 In Canada: **GENERAL THEATRE SUPPLY COMPANY**



THE HERTNER ELECTRIC COMPANY

12690 ELMWOOD AVENUE...CLEVELAND 11, OHIO

A General Precision Equipment Corporation Subsidiary

MOTORS • MOTOR GENERATORS • GENERATOR SETS

cardioid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

American Microphone Company, 370 South Fair Oaks Avenue, Pasadena 1, Calif.

Amperite Company, 561 Broadway, New York City.

Electro-Voice, Inc., South Bend, Ind.

Operadio Manufacturing Company, St. Charles, Ill.

Racon Electric Company, Inc., 52 East 19th Street, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR-GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

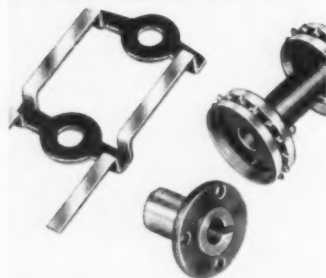
Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (see *Lamps, D.C. Projection Arc*).

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.

Free PROJECTOR PARTS



No, we're not giving them away—but, if Projection equipment is maintained the resulting patron satisfaction will boost Boxoffice sales to more than offset the cost—Your theatre will earn more and at the same time earn an enviable reputation for good showmanship.

LAVEZZI MACHINE WORKS
4635 West Lake Street
Chicago 44, Illinois

Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.

General Electric Company, 1 River Road, Schenectady, N. Y.

HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See page 93.

Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 6.

ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 257 Rhode Island Avenue, East Orange, N. J. See page 78.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

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1952 TOA EXHIBIT: Westinghouse Electric Corporation, Boston (air conditioning).

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See this page.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WENZEL PROJECTOR COMPANY, 2909 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Ill.

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ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa. (belt punching machine).
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 75.

PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (see listing under Lamps, D.C. Projection Arc).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.
MOTIOGRAPH, INC., 4631 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

RECTIFIER TUBES

Lines of Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (See Rectifiers.)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Strickland Electric Company, 1427 East 18th Avenue, City.
Westinghouse Electric Corporation, Bloomfield, N. J.

RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20



1952 TOA EXHIBIT: William Wrigley, Jr. Company, Chicago (chewing gum).

to 80 amperes in most makes, and higher in some.

Sound system rectifiers also are made in tube and disc types.

C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.
Benwood Linse Company, 1815 Locust Street, St. Louis, Mo.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest Manufacturing Corporation, 122 Washington Street, Bloomfield, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Kneissley Electric Corporation, 2509 Lagrange Street, Toledo, Ohio.
McColpin-Christie Corporation, Ltd., 4922 S. Figueroa Los Angeles 37, Calif.
MOTIOGRAPH, INC., 4631 West Lake Street, Chicago 24, Ill.

Richardson Allen Corporation, 15 West 20th Street, New York City.
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 96.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14 1/2 inches with a 4 1/2-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is



The Best Projector in Sight

CENTURY Projectors are the choice of leading theatres in the United States and the World Over. Why? Because of simplified design, fewer parts, minimum lubrication—which means less wear, easier maintenance and steady, brilliant projection. CENTURY Projectors were the choice of CINERAMA, the new, significant "3rd dimensional" motion pictures now showing in New York.



CENTURY PROJECTOR CORP.

NEW YORK, N.Y.



Westrex Corporation

NEW YORK, N.Y.

IN CANADA

Dominion Sound Equipments Limited

MONTREAL, CANADA

OUTSIDE U. S. A. AND CANADA

Westrex Corporation

NEW YORK, N.Y.

FOREIGN DISTRIBUTORS

used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See this page.
 Neumade Products, Inc., 330 West 42nd Street, New York City.
 Taylorized Corporation, 2 Commercial Street, Rochester, N. Y.

WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill. See page 75.

REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector

type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (see *Lamps, D. C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

MEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See page 74.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

KOLLMORGEN OPTICAL CORPORATION, 2 Franklin Avenue, Brooklyn, N. Y.

J. E. McAuley Manufacturing Company, 552 West Adams Street, Chicago 5, Ill.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

REWINDERS, FILM

FILM REWINDERS are

available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewriter.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See opposite page.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.

The Neumade Products Corporation, 330 West 42nd Street, New York City.

WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 Eouth Wahash Avenue, Chicago, Illinois.

SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or

modeled types, and in a number of sizes from about 12 to 18 inches high.

ASSOCIATED TICKET & REGISTER COMPANY, 354 West 44th Street, New York 18, N. Y. See page 89.

Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.

Compo Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.

Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.

Glazo Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

SCREENS, PROJECTION

MOTION PICTURE screens

are of two basic types: *Diffusive*, for auditoriums having a ratio of width to depth

of approximately 3 or more, to 5; and *Specular*, for auditoriums definitely elongated. Another type is *Translucent*, used with rear projection.

In surface screens are "white," "silver" metallic or "beaded" (glass). Specular screens are either "silver" or "beaded."

Diffusive screens are variously fabricated, being available (1) in cotton or comparable material having the front surface treated with a suitable pigment-carrying coating in several layers; (2) in cotton or comparable synthetic woven fabric, of which there may be several layers; (3) in plastic; and (4) in fabric woven of glass filaments.

For transmission of sound, non-porous screens (Types 1 and 3) are perforated. A plastic screen is available either uniformly perforated, or with perforations graduated recessively from the center. (These types can also be procured without perforations for installation where speakers are not placed behind.)

LUMINOUS-SURROUND SCREEN

Means of installing a screen with a luminous surround (instead of black masking), without an intervening border or edge, so as to free the picture from the delimiting effect of a frame and the extreme contrast of a black border, are available in a system which synchronizes the surround illumination with that of the picture entirely by use of reflected screen light (prevention of a constant level and quality of light in the surround, and of an edging effect between surround and pictures, are critical factors).

Physically, the system consists in screen material mounted on a structure designed to provide the diffusion and reflection of light necessary to absorb normal image vibration and to control reflected light relative to the audience area.

For picture widths of 25 feet or less, a pre-fabricated form is available for adaptation to existing as well as new auditoriums; larger images may be provided for by special construction.

Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.

Hurley Screen Company, Inc., 96-17 Northern Boulevard, Corona, N. Y.

Nu-Screen Corporation, 1501 Broadway, New York 8, N. Y. (glass filament fabric).

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. (line includes luminous surround system). See page 17.

Raven Screen Corporation, 124 West 124th Street, New York City.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 97.

B. F. Shearer Company, 2318 Second Avenue, Seattle 1, Wash.

VOCALITE SCREEN CORPORATION, 13 Debevoise Avenue, Roosevelt, N. Y. See page 77.

Williams Screen Company, 1630 Summit Lake Road, Akron, Ohio.

Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see *Diffusive type under Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, resurfacing (if done at all) should take place at intervals of from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations, provided it is skillfully applied. Such resurfacing paint is available from screen manufacturers (see list under *Screens, Projection*), and from the following:

For drive-in screens, flat white paints compounded especially for such outdoor application are available, adapted to metallic or asbestos or comparable surfaces.

Gillespie Varnish Company, Inc., Day & Howell Streets, Jersey City, N. J.

National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.

WHY Strong RECTIFIERS ARE PREFERRED



The only rectifiers especially designed, manufactured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strong Rectifier for every type projection lamp:

- 2-Tube - 4-Tube - 6-Tube
- Single and Three Phase Models for
- Rotating Fead Angular Trim High Intensity
- Copper Coated Coaxial High Intensity
- 1 K.W. High Intensity
- Low Intensity

All assure smooth output current, long life, low operating temperature, and flexibility in control.

Write for Free Literature

THE STRONG ELECTRIC CORP.
 City Park Ave. • Toledo 2, Ohio

PROJECTION LAMPS • SLIDE PROJECTORS
 SPOTLIGHTS • RECTIFIERS • REFLECTORS

GOLDBERG BROS. ALUMINUM REELS



Sold thru THEATRE SUPPLY DEALERS Exclusively ASK YOUR DEALER

GOLDBERG BROS. Denver, Colo.

Sold thru Theatre Supply Dealers Exclusively



1952 TOA EXHIBIT: The Charles E. Hires Company, Philadelphia (beverages).

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 55.

SCREEN TOWERS—See *Drive-In Theatre Equipment*.

SEATING—See *Chairs, Auditorium*.

SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (See also *Attraction Advertising under Drive-In Theatre Equipment*.)
Arkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.
Long Sign Company, 61 West Hubbard Street, Chicago, Ill.
POBLOCKI & SONS, 2153 South Kinnickinnic Avenue, Milwaukee, Wis. See page 87.

SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

SIGNS for all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

BETTER THEATRES SECTION

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Associated & Ticket Register Co., 354 West 44th Street, New York City.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
L. Bahn Company, 123 West Canton Street, Boston 18, Mass.
Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
International Metal Products Company, 3110 Park Avenue, St. Louis 4, Mo.
KIEGL BROTHERS, 521 W. 50th Street, New York City. See page 99.
McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.
Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.
POBLOCKI & SONS COMPANY, 2153 South Kinnickinnic Avenue, Milwaukee, Wis. See page 87.
Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.
Posteroid Corporation, 693 Broadway, New York 12, N. Y.
The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.
Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (Black-light signs).

SLIDES—See *Stereopticons*.

SOUNDHEADS

HOWEVER MUCH soundheads may be of comparable design in principle, different models may accomplish their purpose by substantially different methods. This is true even within the lines of some manufacturers, particularly those who include a simplified type, possibly eliminating certain components of their most refined model, for installations of relatively moderate requirements.

Critical points of design in any case are the provisions for filtering out flutter, and for assuring constant accuracy of the optical system.

Not all, but most models are adapted to integration with various makes and types of projector mechanisms.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. Y. See page 95.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 6.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 2.
S. O. S. CINEMA SUPPLY CORPORATION, 602 West 32nd Street, New York City.
WEBER MACHINE CORPORATION, 59 Rutter Street, Rochester, N. Y. See page 74.
WENZEL PROJECTOR CORPORATION, 2509-19 South State Street, Chicago 16, Ill. See page 75.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada). See page 4.

SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor installations such as in drive-in theatres. (See *Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns*.)

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 95.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 6.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 4.

SPEAKERS AND HORNS

SPEAKER EQUIPMENT usually recommended for the picture sound system of indoor theatres is a horn system consisting in a low-frequency speaker housed in a suitable horn baffle, and a high-frequency speaker attached to a multicellular horn. Speaker systems are available in many models for the various seating capacities of theatres. (Also see *Drive-In Theatre Equipment and Supplies*.)

In large theatres these speaker systems may incorporate as many as six low-frequency, and four high-frequency units. An integral part of such a system is a dividing network which may,

See it at

TESMA
CHICAGO, NOV. 15-19

The new

"TRANSCENIC" SCREEN SURROUND

Well-proportioned from any seat. Constant, low-level illumination without distraction. Can be flown if necessary. Stop in at Booth 16 and say hello.

*R. J. Mullen Patents

RAYTONE
SCREEN CORPORATION
165 CLERMONT AVENUE • BROOKLYN 5, NEW YORK

FOR
GREATER
LIGHT
TRANSMISSION

Super-Lite

LENSES OF SUPERLATIVE
QUALITY AT
REASONABLE COST

Projection Optics
COMPANY, INC.
330 LYELL AVENUE • ROCHESTER, NEW YORK

A Big HIT!

Sold thru
THEATRE SUPPLY
DEALERS Exclusively

**GOLDBERG Automatic FILM
REWINDER**

**GOLDBERG BROS.
DENVER, COLO.**

Sold thru Theatre Supply Dealers Exclusively



1952 TOA EXHIBIT: Mission Dry Corporation, Los Angeles (beverages).

or may not, incorporate means for high-frequency attenuation.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue, Bloomfield, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

SPLICERS AND FILM CEMENT

DEVICES for splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the pressure type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose*. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Grinnell Machine Works, Port Jefferson, N. Y.

Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).

NATIONAL THEATRE SUPPLY, 98 Gold Street, New York 38, N. Y. (cement).

Neumade Products Corporation, 330 W. 42nd Street, New York City (splicers, cement).

Prestosel Manufacturing Corporation, 38-01 Queens Blvd., Long Island City, N. Y. (splicers).

SPOTLIGHTS—See *Lights, Spot and Flood*.

STAGE DRAPES AND CURTAINS—See *Fabrics for Walls, Curtains and Stage Drapes*.

STAGE LIGHTING EQUIPMENT

EQUIPMENT for lighting the stage in its use for live-talent performances basically requires such permanent

installations as footlights, borderlights and strip-lights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers*, or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items, are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.

Century Lighting Equipment, Inc., 419 West 55th Street, New York City.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 46, Ill.

KLIEGL BROTHERS, 321 W. 50th Street, New York City. See opposite page.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, key-stones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains and contour curtains. (Also see *Curtains and Stage Drapes*, and *Curtain Controls*.)

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa. (curtain controls).

J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

Vallen, Inc., 225 Bluff Street, Akron, Ohio (curtain controls).

STEREOPTICONS AND SLIDE PROJECTORS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are typically filament lamps with reflectors, but carbon arc models are available. The simpler models, some with color wheels, can be obtained at moderate prices.

Slides for the projection of song lyrics, advertising and effects are available made up on glass,

and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

Bessler Visual Products Co., Inc., 200 East 23rd Street, New York City.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.

COLDE MANUFACTURING COMPANY, 4888 North Street, Chicago 46, Ill.

KLIEGL BROS., 321 West 50th Street, New York 19, N. Y. See page 99.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (slide projector). See page 75.

SLIDES

NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 43.

North American Slide Company, 206 North Linden Avenue, Kirkllyn, U. D. Pa.

TAKEUPS—See *Projectors and Accessories*.

TELEVISION, LARGE-SCREEN

TELEVISION equipment for theatre auditoriums is obtainable in two general types—*instantaneous* (direct projection of the televised image), and *intermediate* photographing of the televised image on film from almost immediate motion picture projection, automatically).

Instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (on balcony or auditorium ceiling) can reproduce an image up to 20 feet wide. Dual projection equipment (should one projector fail, the other can be switched on immediately at the control panel in the projection room) is available in apparatus of the instantaneous type. Intermediate equipment is obtainable for either 35mm or 16mm film.

General Precision Corporation, Pleasantville, N. Y.

Paramount Pictures, Inc., 1501 Broadway, New York City.

RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.

TRAD-MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.

TELEVISION SETS FOR FOYERS AND LOUNGES

FOR TELEVISION entertainment in a foyer or lounge, conventional home type sets are sometimes used; however, there is equipment specifically designed for such purposes. Models incorporating the screen and speaker are available for images up to 48 inches wide. Another is essentially comparable to auditorium equipment, with a receiver-projector on a stand or suspended from the ceiling to beam the image to a screen, and with a speaker placed near the screen. Such equipment can reproduce an image up to 6 x 8 ft.

HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Trad Television Corporation, 1001 First Avenue, Asbury Park, N. J.

TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simplex boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a

bowled hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing the stub. One system files the stubs so that they are removable in the sequence of collection on a string. Another files the stubs in a transparent container wherein the tickets, which have been imprinted for the purpose, form a criss-cross pattern, alteration of which indicates a break in the sequence of collection. The latter system is automatic; the other is available for either manual or automatic operation.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. (admission control systems). See page 16.

COLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 16.

COLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

National Cash Register Corporation, Dayton, Ohio. Ticket Register Industries, 1223-27 South Wabash Avenue, Chicago 5, Ill.

WENZEL PROJECTOR CORPORATION, 2586-19 South State Street, Chicago 16, Ill. (manual type)

TOILET ROOM ACCESSORIES—See *Hand Dryers*; also *dispensers, soap and towels*.

UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Usher uniforms are available in women's styles, while cashier jackets are obtainable with or without matching skirts.

For concession stands of drive-in theatres, and comparable refreshment services, women's uniforms of waitress style are available in nylon, poplin and other materials of comparable durability, washability and lightness of weight, and in a variety of colors.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out, thus doubling the time that a single collar may be used before laundering.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.

S. Appel & Company, 840 Broadway, New York City. **Brooks Uniform Company, 75 West 45th Street, New York City.**

Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16, N. Y.

Majer-Lavaty Company, 2141 Lincoln Avenue, Chicago, Ill.

Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.

Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).

Russell Uniform Company, 192 Lexington Avenue, New York.

UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—

(1) *textured fabrics*, and (2) *coated fabrics*.

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

The coated fabrics are suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Because of their patterns as well as washability, woven plastic fabrics are also indicated for lounge and foyer furniture.

Arhol Manufacturing Company, Athol, Mass.

Bolta Product Sales, Inc., Lawrence, Mass.

Chicopee Manufacturing Corporation, 40 Worth Street, New York City (plastic fabric).

Columbus Coated Fabrics Corporation, Columbus, Ohio.

Cotan Corporation, 331-359 Oliver St., Newark, N. J.

Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20.

E. J. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.

Firestone Industrial Products Co., Velon Div., Akron, Ohio.

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (simulated leather).

A. D. Julliard & Company, Inc., 40 West 40th Street, New York City.

Manko Fabrics Company, 114 East 27th St., New York City.

Masland Duralather Company, Amber Street at Wilkes, Philadelphia, Pa.

The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.

CANADIAN DEALERS

Adamson, M. L., 9921 113th St., Edmonton, Alta.

Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 114 Bond Street, B. C.; 712 Eighth Avenue, West, Calgary, Ala.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 2300 Dawdine Avenue, Regina, Sask.; 10305 160th Street, Edmonton, Alta.

Dominion Theatre Equipment Company, 847 Davis Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalish, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davis Street, Vancouver, B.C.; 271 Edmonton St., Winnipeg, Man.; 86 Charlotte St., St. John, N. B.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 1197 Phillips Pl., Montreal, Que.; 277 Victoria Street, Toronto, Ont.; 591 Yonge St., Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 906 Davis Street, Vancouver, B. C.

United Electric Company, 847 Davis Street, Vancouver, B. C.

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.

Frazier & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E.; 267 Rhode Island Avenue, East Orange, N. J.

S. O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.

K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

THEATRE LIGHTING

A dependable source for all your lighting requirements . . . originators and manufacturers of "Klieglights" . . . specialists in the field for more than half a century.

STAGE LIGHTING
ARCHITECTURAL LIGHTING
SPECTACULAR LIGHTING
SPOT LIGHTING
FLOOD LIGHTING

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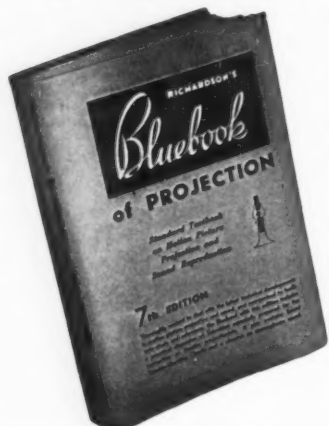
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In the Seventh Edition, this famous standard textbook on motion picture projection and sound reproduction brings to all persons concerned with the screening of 35-mm. film, up-to-the-minute guidance. The Seventh Edition is new in its method of presenting the subject, new in organization of material, largely new in operating data. Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists. The chapters on sound now include one devoted to control-track and stereophonic reproduction. And supplementing the regular text are 20 charts for handy reference in locating and correcting sound system defects. Each chapter is preceded by a list of study questions with cross-reference to the text so that the answers may be readily found. The text is thoroughly indexed for easy access to all instructions.

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VACUUM CLEANERS—See Cleaning Mechanisms.

VENDING EQUIPMENT—See Theatre Sales Buyers Index on page 56.

WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way. These papers also have shown considerable resistance to fire.

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Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wall paper-like patterns, and also in leather-like types.

Armstrong Cork Company, Lancaster, Pa. (linoleum).
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United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (simulated leather).
United Wallpaper, Inc., Varlar Division, Merchandise



The entrance area of a drive-in should be just as attractive and inviting as the inner lobby of an indoor theatre, according to Robert Gross, manager of the Bluemound drive-in, Milwaukee, Wis. How he practices this theory is demonstrated above, where petunias, evergreens and a lawn are planted in front of the screen tower.

About People of the Theatre

AND OF BUSINESSES SERVING THEM

Appointment of JULIUS HABER as director of public relations for the RCA Victor Division, Radio Corporation of America, Camden, N. J.,

has been announced by C. M. ODORIZZI, operating vice-president of the division. Effective November 1st Mr. Haber succeeded JAMES M. TONEY, who has been appointed director of consumer products distribution.



Julius Haber

Mr. Haber's entire business career has been devoted to public relations, publicity, and advertising activities. His association with RCA dates from 1922 when he joined the company as office boy while still attending night school. In 1931 he was named publicity director for RCA. In 1946 he transferred to the RCA Tube Department to serve as advertising and sales promotion manager. In 1951 he was appointed director of advertising and sales promotion activities for all the division's technical products and worked closely with the RCA Victor Public Relations Department on distributor, customer and community relations. Mr. Haber has also served as publicity chairman for such organizations as the Institute of Radio Engineers, the Radio Club of America, and the Society of Motion Picture Engineers.

ALBERT ALLEN FEINBERG, president of the United States Air Conditioning Corporation, Minneapolis, died on October 7 in the Mt. Sinai Hospital in Minneapolis, at the age of 59. A native of Minneapolis, Mr. Feinberg was one of the founders of the manufacturing firm in 1924.

JOHN K. HASSETT, a veteran of 23 years with Paramount Theatres, has resigned as manager of the Empress theatre, Norwalk, Conn., to become a securities salesman. JOHN R. PATNO, JR., formerly assistant manager of the Allyn theatre, Hartford, replaces Mr. Hassett in Norwalk.

JACK MITCHELL, chief projectionist at the Colonial theatre, Hartford, Conn., for the past several years, has left the industry

to go into the dry cleaning business in Augusta, Ga. Replacing him in the Hartford booth is FRED LEVESQUE, formerly a projectionist at the Eastwood theatre, East Hartford, Conn.

The new Twinair drive-in has been opened at Pensacola, Fla., by T. G. Solomon Theatres, of McComb, Miss. It is their second drive-in operation in that city.

FRANK BELL has been appointed district manager of the seven theatres owned by the Florida State Theatres in Tampa, Fla.

The Strand theatre at Winooski, Vt., owned for many years by GEORGE VALLEY, has been sold to MRS. U. T. BARRETT of Burlington, Vt., owner of the Milton drive-in there.

JOSEPH W. HOLMAN, SR., of the architectural firm of Marr & Holman, designer of more than 100 theatres for the Crescent Amusement Company, Nashville, Tenn., and one of the largest stockholders, died of a heart attack in a hotel in Zurich, Switzerland, while on a combined business and pleasure trip with his son, JOE HOLMAN, JR., to Europe. He was a director of the Crescent company.

A new theatre, the Dixie, has been opened in Gleason, Tenn., by owner R. T. McKELVY.

MRS. C. N. JOHNSON has purchased the Red Oak drive-in at Red Oak, Iowa, from EDWARD HAALS. Mrs. Johnson will continue to operate the Grand theatre also at Red Oak.

W. S. WILKERSON has been named resident manager of the Palace theatre in Muscatine, Iowa, succeeding CLAYTON BOSTEN.

RICHARD L. ROSENFELD, formerly associated with his father-in-law, WILLIAM BEIN, in the operation of the Bein circuit of neighborhood theatres at Cincinnati, Ohio, has acquired an interest in Standard Vendors, Inc., of Baltimore, which handles theatre concessions.

J. V. SNOOK and MRS. RUTH P. WILLIAMSON are now sole owners of the Fifth theatre at La Grange, Ky., having acquired the interest of the third partner, GEORGE L. PAYTON.

Reopening of its West End theatre in St. Louis, Mo., which has been closed for two years, has been announced by the St. Louis Amusement Company.

A 300-car drive-in has been opened near Piedmont, Ala., by L. H. HOWELL and EDWARD and JOE LITTLE.

CHARLES C. MANN of Montgomery, Ala., has been named manager of the Rex

and Bay drive-ins at Bat Minette, Ala.

EARLE G. FINNEY, manager of Warner Brothers' Ritz theatre at Wilmington, Del., has also taken over the circuit's Grand theatre there. He replaces RUSS GACKENBACK, who has left the industry. Mr. Finney is assisted at both theatres by LOUIS J. FUFFA.

JOSEPH MEALLY, who was with Fox West Coast Theatres in Los Angeles for a number of years, is now manager of the Strand theatre at Modesto, Calif., for Affiliated.

E. W. KERR, owner of the Grand and Marion theatres at Knoxville, Iowa, plans to build a 400-car drive-in near there on Highway 60. Opening is tentatively set for next April.

New auditorium seats and carpets have been installed in the Park theatre at Ferndale, Calif., by Western Theatrical Equipment of San Francisco.

EDWARD LEIGH has been named manager of National Theatre Services' Roxy Theatre, Brampton, Ontario, replacing HUGH LITTLEJOHN, who is returning to his college studies.

UDA B. ROSS, Westrex Corporation's regional manager for Latin America, has



Showing the gold life membership card presented him by Peter Mole, SMPTE president (right), is William C. Kunzmann, retiring convention vice-president. Looking on is Dr. John G. Frayne, newly elected executive vice-president of SMPTE.



Congratulating Herbert Barnett (right) of General Precision Equipment Corporation, on his election as new president of the SMPTE is Peter Mole, of Mole-Richardson Company, Hollywood, president of the Society the past two years.

NEW AND DEPARTING OFFICERS OF THE SMPTE AT CONVENTION



William C. (Bill) Kunzmann, retiring convention vice-president of the Society of Motion Picture and Television Engineers, was honored at a surprise testimonial luncheon at the Shoreham Hotel in Washington, D. C., held during the Society's 72nd annual convention in October. Some of those attending the luncheon are shown above, including (left to right) E. (Al) Moyer, E. Gieb, Don Alexander, Peter Mole, H. D. Bradbury, Jack Norling, Ralph Teare, Mr. Kunzmann, Oscar F. Neu (luncheon chairman), Jack O'Brien and Emerson Yorke. A special scroll signed by all his friends who attended the affair was presented to Mr. Kunzmann. He was also presented with a solid gold life membership card in recognition of his 36 years of service to the SMPTE. (See photo left above.) Mr. Kunzmann is also retiring from his position with the National Carbon Company, New York.

GENERAL INQUIRY COUPON

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- 102—Display frames
- 103—Flashers
- 104—Lighting fixtures
- 105—Letters, changeable
- 106—Marquees
- 107—Signs, attraction
- 108—Signs, theatre name

AIR SUPPLY

- 201—Air cleaners, electrical
- 202—Air washers
- 203—Blowers and fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Conditioning units
- 207—Control equipment
- 208—Cooling towers
- 209—Filters
- 210—Grilles, ornamental
- 211—Heaters, unit
- 212—Insulation
- 213—Motors
- 214—Oil burners
- 215—Outlets (diffusers)

ARCHITRE & DECORATION

- 301—Acoustic plaster
- 302—Acoustic tiles
- 303—Black-light murels
- 304—Decorating service
- 305—Fabric
- 306—Luminescent paints
- 307—Mirrors
- 308—Porcelain enamel tiles
- 309—Tiles, ceramic
- 310—Wall boards and tiles
- 311—Wall paper and plastics
- 312—Wood veneer

DRIVE-IN THEATRES

- 401—Admission control system
- 402—Box-offices
- 403—Design service
- 404—Electric cable (underg'd)
- 405—Fencing
- 406—In-car heaters
- 407—In-car speakers
- 408—Insecticide foggers
- 409—Lighting fixtures (outd'r)
- 410—Screen paint
- 411—Screen towers
- 412—Signs, attraction
- 413—Signs, name
- 414—Signs, ramp and traffic
- 415—Stadium seating

EMERGENCY

- 501—Fire extinguishers
- 502—Lighting equipment

GENERAL MAINTENANCE

- 601—Blower, floor cleaning
- 602—Brooms and brushes
- 603—Carpet shampoo

604—Cleaning compounds

- 605—Deodorants
- 606—Disinfectants
- 607—Gum remover
- 608—Ladders, safety
- 609—Lamps, germicidal
- 610—Paint, aud. floor
- 611—Polishes
- 612—Sand urns
- 613—Soap, liquid
- 614—Vacuum cleaners

FLOOR COVERINGS

- 701—Asphalt tile
- 702—Carpeting
- 703—Carpet lining
- 704—Concrete paint
- 705—Linoleum
- 706—Mats, rubber

LIGHTING

- 801—Black-light equipment
- 803—Dimmers
- 804—Downlighting equipment
- 807—Luminaires

(See also Advertising, Stage)

LOUNGE FURNISHINGS

- 901—Chairs, sofas, tables
- 902—Cosmetic tables, chairs
- 903—Mirrors

PROJECTION and SOUND

- 1001—Acoustic materials
- 1002—Acoustic service
- 1003—Amplifiers
- 1004—Amplifier tubes
- 1005—Cabinets, accessory
- 1006—Cabinets, carbon
- 1007—Cabinets, film
- 1008—Changeovers
- 1009—Cue markers
- 1010—Effect projectors
- 1011—Exciter lamps
- 1012—Fire shutters
- 1013—Hearing aids
- 1014—Lamps, reflector arc
- 1015—Lamps, condenser
- 1016—Lenses, condenser
- 1017—Lenses, projection
- 1018—Microphones
- 1019—Mirror guards
- 1020—Motor-generators
- 1021—Non-sync. turntables
- 1022—Photoelectric cells
- 1023—Projectors, standard
- 1024—Projectors, 16-mm.
- 1025—Projector parts
- 1026—Projection, rear
- 1027—Public address system
- 1028—Rectifiers
- 1029—Reel and alarms
- 1030—Reels
- 1031—Reflectors (arc)

1032—Renovators, film

- 1033—Rewinders
- 1034—Rheostats
- 1035—Safety devices, projector
- 1036—Screens
- 1037—Speakers and horns
- 1038—Splicers
- 1039—Soundheads
- 1040—Stereopticons
- 1041—Tables, rewind

SEATING

- 1101—Chairs
- 1102—Expansion bolts
- 1103—Fastening cement
- 1104—Foam rubber cushions
- 1105—Upholstering fabrics

SERVICE and TRAFFIC

- 1201—Crowd control equip't
- 1202—Directional signs
- 1203—Drinking fountains
- 1204—Lockers, checking
- 1205—Uniforms
- 1206—Water coolers

STAGE

- 1301—Curtains and drapes
- 1302—Curtain controls & track
- 1303—Lighting equipment
- 1304—Rigging and hardware
- 1305—Switchboards

THEATRE SALES

- 1401—Candy
- 1402—Candy Machines
- 1403—Grills
- 1404—Gum
- 1405—Gum machines
- 1406—Ice cream
- 1407—Popcorn
- 1408—Popcorn machines
- 1409—Popping oil
- 1410—Soft drinks, bottle
- 1411—Soft drinks, syrup
- 1412—Soft drink dispensers
- 1413—Showcases
- 1414—Vending carts

TICKET SALES

- 1501—Box offices
- 1502—Changemakers
- 1503—Signs, price
- 1504—Speaking tubes
- 1505—Ticket choppers
- 1506—Ticket registers

TOILET

- 1601—Hand driers, electric
- 1602—Paper dispensers
- 1603—Soap dispensers

(See also Maintenance)

VENDING—See Theatre Sales

returned to the company's New York headquarters following a three month's trip throughout South America and the Caribbean area where he visited Westrex subsidiary company offices in Brazil, Argentina, Chili, Peru, Colombia, Panama, and Cuba.

Election of JOHN MOSLER as executive vice-president of the Mosler Safe Company, Hamilton, Ohio, builders of safes and bank vaults, has been announced by EDWIN H. MOSLER, JR., president of the firm. A



John Mosler



Martin S. Coleman

vice-president since 1950, Mr. Mosler assumes the post recently vacated by HARRY H. LYNN, who was elected chairman of the board in August. Elected as new vice-president of the company was MARTIN S. COLEMAN. He will continue as treasurer of the 104-year-old firm, a position he has held since 1950.

Two new district managerships for Dominion Sound Equipments Ltd., Montreal, Quebec, have been announced by F. E. PETERS, president of the company. DAVID E. DANIEL, formerly district manager for the company in Winnipeg, has been named district manager in Toronto, replacing C. C. CURRAN, who has been transferred to Halifax. RICHARD R. HUSTON, formerly of the sales department of the company's branch in Regina, will take over as district manager in Winnipeg.

HERB ELLISBURG, veteran Chicago exhibitor who operated the Ziegfeld theatre there for many years, has joined the Schoenstadt Circuit as manager of the Piccadilly theatre in Chicago.

Enlargement of the seating capacity of the Rapids theatre in Wisconsin Rapids has been reported by the Rapids Theatre Company, headed by TOM POLOUS. Manager of the theatre is JIM STARK.

A new RCA "Synchro-screen" has been installed in RKO's Trent theatre in Trenton, N. J.

New Westinghouse Electric air conditioning equipment has been installed in the Empress theatre, a neighborhood house in north Minneapolis.

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September 22, 1952

Mr. Walter E. Green
President
National Theatre Supply
92 Gold St.
New York 7, N.Y.

Dear Mr. Green:

When we decided upon a definite date for the world premiere of *THE SNOWS OF KILIMANJARO* at the Rivoli, we realized the importance of the picture was such as to make imperative the best possible projection equipment for its presentation.

In *THE SNOWS OF KILIMANJARO*, Darryl F. Zanuck had already turned out a masterpiece for 20th Century-Fox. It was now up to us at the Rivoli to bring it to our screen in all the beauty and brilliancy of its Technicolor and new techniques in photography in order to make certain that it would prove one of the foremost box-office pictures in the history of the industry.

As a result of our surveys and through the cooperation of Mr. Allen G. Smith, manager of your New York branch, we installed three Simplex X-L projectors with four-inch diameter F:2.0 Bausch & Lomb projection lenses.

The result was everything we could hope for. We are immensely pleased, and you are to be congratulated for having available such great projection equipment and an organization which can do so splendid a job in engineering and installation.

Unquestionably, 1952 photography needs 1952 projection equipment.

Sincerely

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